

300,000 Join in Parade



The view from Mayor Art Agnos's office during the post-parade celebration at Civic Center on Lesbian/Gay Freedom Day, June 25. (Photo: Darlene/PhotoGraphics)

BAY AREA REPORTER

VOL. XIX NO. 26 JUNE 29, 1989

395 NINTH STREET, SAN FRANCISCO, CA 94103-3831

TELEPHONE: 415/861-5019

by Allen White

An estimated 300,000 people participated in the largest annual lesbian/gay event in the world last Sunday here in San Francisco. Beginning for the first time at Castro and Market streets, the 1989 San Francisco Lesbian/Gay Freedom Day Parade was a spectacular collage celebrating the pride of gay men and lesbians.

Near the front of the parade marched more than a dozen people who had been at the Stonewall Inn in New York in 1969. It was the 20th anniversary of the riot at Stonewall that provided the inspiration for Sunday's event.

The parade and the Civic Center celebration were both themed to "A Generation of Pride." Leading the parade were three grand marshalls representing San Francisco's early gay-rights movement, which pre-dates Stonewall.

Jose Sarria grandly sat on a convertible in an all-white outfit waving at the crowd. He looked remarkably like Pope John Paul II.

He was followed by Phyllis Lyon and Del Martin. The two were all smiles as people ran up to the car and greeted them.

The most enthusiastic response of the afternoon was reserved for people with AIDS and AIDS service organizations. Those in the grandstand rose to their feet and gave the contingents emotional standing ovations.

This was the first year a contingent had been formed of surviving partners of people who have died of AIDS. They too were warmly greeted by the hundreds of thousands lining the parade.

route.

A full year of meetings and true struggle in the lesbian community paid off Sunday with the re-emergence of the women's motorcycle contingent. The group began almost 10 years ago as the Dykes on Bikes.

They started forming over on Collingwood a full three hours before the parade began. The projection was for 250 bikes in the parade, but when the parade finally began, more than 500 motorcycles descended on Market Street.

More than 300 units of one form or another followed the motorcyclists. It was the largest gay parade ever held in San Francisco and the largest annual celebration of gay pride in the world. The San Francisco Lesbian/Gay Freedom Day Parade is the largest annual parade in the state of California, except for Pasadena's Tournament of Roses Parade.

In New York City, over 150,000 people participated on Sunday, while over 200,000 were reported in Los Angeles. Chicago's Mayor Daley rode in that city's parade with close to 90,000 gay pride celebrants.

The units in the San Francisco parade represented the diversity of the gay community. There were community groups of almost every fashion and stripe.

Gay religious groups, representatives from dozens of labor organizations, performing arts organizations—they were all in the parade.

There were "High Tech" gays from Silicon Valley and gay employees from PG&E. There

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Experimental AIDS Treatment

Project Inform Exec Defends Monitoring of Compound Q

by David Smyth

Joe Brewer, a co-founder and co-executive director of Project Inform, has defended the group's monitoring of Compound Q, an experimental AIDS treatment that has been given to several volunteers outside of the federal drug-testing program.

"Anything that teaches us how to handle the drug is important," Brewer said, adding that "it's just as important to see if the drug doesn't work, so that we can focus our energy on other treatments."

A controversy over the ad hoc drug trial ignited this week when a man who had received the compound under a doctor's supervision died sometime later. Randy Shilts reported in the June 27 *San Francisco Chronicle* that the man "choked on his own vomit and died at Mt. Zion Hospital" on Saturday, June 24. It has not been established whether Compound Q played a role in the man's death.

Compound Q is the common name for GLQ 223, a purified form of the drug tricosanthin. The drug has been used to induce abortion and treat some cancers in China for decades. Officially sanctioned studies of the drug's effect on HIV-infected people began last month at San Francisco General Hospital.

Activists have imported Compound Q from a factory in

Shanghai, prompting Project Inform to design a study that could obtain useful data on the possible benefits as well as dangers of

the new drug, before HIV-infected people begin using it on a widespread basis.

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Hot 'n' Hunky

Stuart Siegel, standing, and John Jay DeLeon, silver medal winners in last Saturday's Physique '89 bodybuilding contest. See story, page 16.

(Photo: S. Savage)

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Fauci Proposes Wider Use Of Experimental AIDS Drugs

by David Smyth

A proposal to make experimental AIDS treatments available to patients who are unwilling or unable to participate in clinical trials received an enthusiastic welcome last Friday, June 23, at the HIV Treatment Awareness Week conference at Civic Auditorium in San Francisco. The proposed policy change had long been sought by AIDS activists.

Dr. Anthony Fauci, the prominent federal AIDS official, described his plan for compassionate use of experimental drugs as a "parallel track." One track would consist of traditional, rigorous clinical trials; the other track would involve providing the drug to patients who, for several unspecified reasons, could not participate in the drug trial.

The proposal would apply only to phase-two studies of a drug's effectiveness. Phase-one studies establish a drug's safety and search for toxic side effects, although these early studies often yield preliminary indications of a drug's effectiveness.

Dr. Fauci is director of the National Institute of Allergy and Infectious Diseases, a division of the National Institutes of Health, which receives most of the federal funds allocated for AIDS programs.

Fauci cautioned that his parallel track proposal, while supported by the Food and Drug Administration, could not be implemented by his "fiat" alone. Releasing a drug to people who cannot participate in a clinical trial would have to be a decision made by the drug manufacturer as well. Some drugs might not be available in sufficient quantities to give to people outside a clinical trial.

Details about who would qualify to receive drugs under the parallel-track proposal have not been worked out, but Fauci said the guidelines would not provide untested drugs "for thousands of people, only excluded people." He did not address the possibility that thousands of people might be excluded from a drug trial. Nor did he suggest



Dr. Anthony Fauci speaking in San Francisco at HIV Treatment Awareness Week.
(Photo: Barbara J. Maggiani)

how an already overburdened bureaucracy that takes months to pass on applications to test drugs could process applications for compassionate use in a timely fashion. And, finally, there was no suggestion as to who would pay for the drugs provided under the program.

ddI, a drug related to AZT, will be one of the first experimental treatments that could be released under the parallel-track proposal. The drug just completed phase-one tests and will soon begin phase two. Dr. Fauci said he was negotiating with Bristol Myers, the manufacturer, about the terms for compassionate use of the drug.

The outcome of the talks is by no means certain. Larry Kramer told the *Bay Area Reporter* on the afternoon of Dr. Fauci's announcement that he and other members of New York ACT UP had met that morning with Bristol Myers officials who indicated a reluctance to agree to the proposal until eligibility requirements were spelled out. "We're making Bristol Myers the first test case" of parallel track, Kramer said. A boycott of the company's products might occur if it does not agree to release ddI, Kramer added.

Fauci praised the "constructive pressures" of AIDS activists,

which resulted in his proposal. He said he had met with New York ACT UP earlier in the week to discuss his proposal. Martin Delaney, co-director of Project Inform, said he had suggested the idea of parallel release of experimental therapies to Fauci several months ago.

▽ ▽ ▽

In a speech to the same conference, Dr. Michael McGrath provided more information about Compound Q, a potential therapy that began human testing in May. The University of California researcher warned people not to use the powdered form of the Chinese cucumber from which the drug is made. The drug's active ingredient, tricosanthin, is inactive in the powder form, he said. However, he said there is "apparently no difference" between his version of tricosanthin and the highly purified liquid manufactured in China.

The phase-one safety trials of the drug at U.C. "are in the process of being speeded up," according to McGrath.

"There is a good indication these tests could be wrapped up by Sept. 1," Martin Delaney said. Compound Q would not be eligible for parallel-track release to patients until it begins phase-two testing. ▼

Compound Q

(Continued from Page 1)

Brewer also cited a sense of urgency that is prevalent throughout the AIDS community that government-sponsored drug development is not delivering the results of research in a timely manner.

"We didn't feel we could wait," he said.

Brewer said the speed with which Martin Delaney, a co-founder and co-executive director of Project Inform, and a team of physicians designed the unofficial study did not compromise the quality of the data. "We have not compromised scientific methodology or accuracy or the well-being of the people involved. You have to be aware of the people who die during lengthy drug development studies," he said.

Studies supervised by the Food and Drug Administration often take three to eight years.

"The community has a strong interest in seeing this [study] through," Delaney said.

He cited a 1986 Project Inform study of the combined use of

ribavirin and isoprinosine that provided results long before officially commissioned trials.

The FDA is "well aware of [the trial] going on and respectful of the patient care and legalities," Brewer said.

He cited an FDA policy that allows doctors to treat patients with unapproved remedies that the patients have obtained themselves.

Brewer declined to discuss specific results from the studies of Q other than to say that p24 antigen levels, a measure of viral activity, appear to decline significantly.

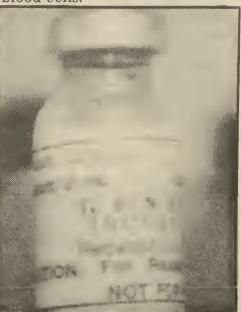
He said that, "People are quite enthusiastic about the treatment, and I doubt anyone would say they have been harmed. One person said, 'I feel like I have a second chance.' Another said, 'It's the first time I felt there is real hope and not just a hypothetical possibility.'

Tandy Blelew received two doses of the drug and suffered severe side effects.

"For a week or a week and half, I didn't know who I was or what time it was. I couldn't find

the bathroom or remember phone numbers."

But he also enjoys substantial benefits, which he attributes to the drug, such as a drastically reduced p24 antigen level and dramatically increased white blood cells.



Genentech GLQ223.

"I feel great now. I'm glad I did it [participated in the trial], but it scared my family to death."

It has been reported that Compound Q's side effects are more severe for those whose brains and central nervous systems are infected with HIV. ▼

Supervisors Blast Walker Nomination

by Drew Blakeman

Ten of the 11 members of the San Francisco Board of Supervisors have reiterated their opposition to the nomination of San Francisco attorney Vaughn R. Walker to fill a vacancy on the U.S. District Court serving the Northern California region.

In a strongly worded five-page letter, dated June 8 and addressed to U.S. Senator Joseph R. Biden Jr. (D-Del.), chairman of the Senate Judiciary Committee, the supervisors expressed their "dismay" at Walker's "troubling" renomination to the federal bench by President George Bush.

The supervisors' letter to Biden cites "several disqualifying factors in the nominee's record," which "is replete with evidence that gives cause for our considerable worry over Mr. Walker's ability to be a fair and impartial jurist."

"Mr. Walker is clearly unsuited for a lifetime court appointment... We urge [you] to reject this nomination," the letter says. As chairman of the Judiciary Committee, Biden has the power to set the ground rules by which the committee would consider Walker's suitability to serve as one of 18 federal judges on the District Court.

Supervisor Bill Maher was the lone board member who did not sign the letter. In an interview in the June 15 issue of the *Daily Journal*, a San Francisco publication catering to the legal community, Maher said he was out of town when the letter was mailed to Biden, but that he would not have signed it anyway.

An aide in Maher's office said Tuesday that the supervisor was "out of town" and unavailable for comment.

An article in the June 2 issue of the *Daily Journal* quoted unnamed congressional sources as saying the defeat of Walker's nomination is "in doubt" and that he is "likely" to win confirmation to the federal bench this summer.

Supervisor Richard Hongisto was the primary force behind the drafting of the letter to Biden, according to Hongisto aide T.J. Anthony. Hongisto "energetically opposes nominees to court posts who are known homophobes," Anthony said.

"The Walker nomination is plagued with controversy, and we view it as hostile to the interests of the Northern California district and its citizens," the supervisors wrote. "The people of this district are entitled to a more dignified and honorable choice. We have no confidence at all that Mr. Walker is capable of dispensing justice fairly."

Gay activists, joined by other minority groups and civil rights advocates, vehemently oppose Walker's nomination because of what the letter describes as his "shocking lack of understanding and sensitivity to women and minorities" and "contempt for judicial ethics."

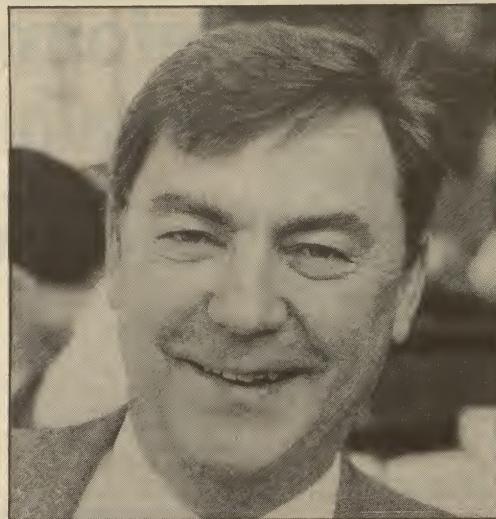
Prior to his nomination to the District Court, Walker achieved notoriety as the attorney who represented the United States Olympic Committee in its trademark infringement suit against San Francisco Arts and Athletics for calling its sporting events "Gay Olympics." Walker won the

case, and the group was forced to rename its athletic competitions "Gay Games."

The supervisors wrote that Walker "went beyond the bounds of decency" when he attacked the personal residence of the late Dr. Thomas Waddell, founder of the "Gay Olympics," to cover \$96,000 in litigation fees. A federal appellate court ruled Walker could not justify such an "excessive" amount, and vacated the judgment.

Despite the Circuit Court decision, Walker refused to lift the lien for more than a year, until public outcry forced him to sign the release on the property after Waddell's death from AIDS. Many observers of the case felt that Walker's actions constituted a personal vendetta which bared his extreme homophobia and overt hostility toward gays.

Walker was originally named to fill the District Court post by former President Ronald Reagan



Supervisor Richard Hongisto.

(Photo: Rink)

in December 1987. On February 16, 1988, the Board of Supervisors unanimously passed a resolution by consent opposing the nomination. At that time, Maher expressed his support for the resolution, according to civil rights attorney Mary Dunlap.

"Frankly, I'm shocked at [Maher's] behavior," Dunlap

said, adding, "Last year he says one thing," but because it's "less expedient... this year he says another." Dunlap defended Waddell in the "Gay Olympics" case against Walker.

At the time of his nomination, Walker was a member of San Francisco's all-male Olympic Club. The 4,700-member organ-

ization was also all-white until an anti-discrimination lawsuit filed by the city prompted the club to admit two black men in the spring of 1988. This token action did not placate City Attorney Louise Renne; the suit is still pending.

The American Bar Association's Code of Judicial Conduct states that "it is inappropriate for a judge to hold membership in an organization that practices invidious discrimination on the basis of race, sex, or national origin," according to the supervisors' letter.

Biden's Judiciary Committee held confirmation hearings on Walker's appointment during the summer of 1988, during which he defended his membership in the Olympic Club. However, the controversy surrounding his affiliation with the club prompted the committee to table the nomination, effectively killing it.

Walker's nomination expired by law in October 1988, when the 100th Congress adjourned without having confirmed his appointment by a vote of the full Senate. He belatedly resigned his membership in the Olympic Club on February 15, in anticipation that Bush would resubmit his name to the Judiciary Committee. Walker was nominated for the second time on February 28.

(Continued on page 20)

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626-1169**Reform Jews Debate Ordaining Gays****Local Gay Rabbi Named Executive Director of Mainstream Organization**

by Henry Mach

What more could be asked of a mainstream religion that endorsed gay civil rights in 1977?

For more than 600 Reform Jewish rabbis who met in Cincinnati last weekend, the debate has now focused on ordination of openly gay and lesbian rabbis.

Rabbi Allen Bennett of San Francisco explains, "Reform Judaism supports gay civil rights. But it has yet to support gay religious rights or gay religious rites. It does not acknowledge the validity of our relationships, or job protection for sexual minorities."

In 1987 the Union of American Hebrew Congregations (UAHC), the national organization of Reform Jewish synagogues, passed a resolution strengthening the language of its decade-old gay rights pronouncement. But there was a specific request from senior members of the Central Conference of American Rabbis (CCAR), the group representing Reform rabbis, asking that endorsement for gay rabbis and cantors not be included until the CCAR had time to consider the issue.

Rabbi Yoel Kahn of San Francisco's Congregation Sha'ar Zahav has been part of the CCAR committee considering the religious status of gay and lesbian Jews. He is the only openly gay member of the 12-person committee.

"It's easy to oppose anti-gay violence," Rabbi Kahn states, "or to say gay and lesbian people can be citizens. But can gays and lesbians be full members of the faith community?"

Rabbi Mark Golub, CCAR's director of public information, reports that Rabbi Kahn's June 26 presentation on "The Sanctity of Homosexual Relationships" received a standing ovation from half the crowd of more than 500 in attendance. Golub says this was an unusually large turn-out for a Monday morning convention speech.

While expressing disappoint-

ment over the length of the "education process," Rabbi Kahn feels "encouraged about a resolution [on gay ordination] passing at next year's convention."

Rabbi Bennett, who did not attend the Cincinnati gathering, believes such a resolution was shelved this year because "This was the centennial convention. They did not want a controversial subject like this to mar the celebration."

Meanwhile, policies toward homosexuals remain vague. When he graduated from Hebrew Union College in Cincinnati in 1974, Rabbi Bennett remained closeted about his gayness, understanding the school's unstated policy: "They wouldn't knowingly ordain an openly gay or lesbian rabbi. But I think they made it their business not to know."

Likewise, Rabbi Kahn remained closeted until after he graduated from Hebrew Union College in New York and was ordained as a rabbi in 1985. But he says he knows of an openly gay man who was ordained this year.

Dr. Mike Rankin, a former president of Congregation Sha'ar Zahav who now serves on the board of trustees of the Union of American Hebrew Congregations, says, "Reform Judaism from its inception has been progressive. We believe that understanding the Torah [Old Testament] is an ongoing, fluid process, and that tradition must take into consideration contemporary thinking and science."

"It gives us pause that some of the senior rabbis in leadership positions, who were so supportive of black civil rights, are not supportive of gay rights."

He says there are three principal reasons cited by those who oppose ordination of gays and lesbians.

First, there is fear that this issue could cause a serious rift within American Judaism. The Conservative Jewish movement has not been nearly as supportive

of gay rights, and many Orthodox Jews have aligned themselves with right-wing homophobes in expressing outright hostility toward gays.

The second major concern is that congregations would not hire openly gay or lesbian spiritual leaders. Rabbi Bennett complains that the Central Conference of American Rabbis' Job Placement Commission refused to even send him on job interviews.

This month, however, Rabbi Bennett became executive director of the Northern California region of the American Jewish Congress, a 72-year-old national organization dedicated to social justice and human rights. He is the first openly gay person to serve as executive director for a mainstream Jewish organization.

Finally, those who oppose gay religious rights question whether homosexuals can serve as moral teachers. "Rabbi" translates as teacher and is the highest title of respect among Jewish people.

"They say gay and lesbian can be OK," explains Rabbi Kahn, "but not as a role model, not as an ideal. And yet each of us must find our own path. I'm proud to be a teacher."

Dr. Rankin believes there is more support for ordination of gays among the lay leadership than in the rabbinical leadership. He expresses confidence that Rabbi Schindler, the current president of the Union of American Hebrew Congregations, will address issues of religious homophobia when he speaks to that organization's convention this November.

For many years Unitarians and Episcopalians have ordained openly gay people. Currently there are debates raging about this issue among Lutheran and other Protestant denominations.

Both the Southern Baptist and Roman Catholic churches have policies of keeping active homosexuals out of the ranks of their clergy.



People with AIDS were invited to join Supervisor Richard Hongisto, in white shirt at right, and his wife, Elizabeth, to kick off Lesbian/Gay Freedom Weekend in San Francisco. Hongisto was acting mayor of the city on Friday, June 23, and he used the occasion to host a luncheon for PWAs in the mayor's office. Joining them were parade grand marshals Jose Sarria, Phyllis Lyon, and Del Martin, as well as members of the board of the San Francisco AIDS Emergency Fund.

(Photo: George T. Kruse)

ACT UP Demonstrates at INS Against Deportation Threats

by Dennis McMillan

ACT UP staged a bilingual demonstration at the Immigration and Naturalization Service headquarters in the financial district June 23 to protest threats of mandatory HIV testing and deportation at the border.

Jim Denison, ACT UP member, spoke out against the threat to lesbian and gay men concerning their rights of immigration, residency and travel. The demonstration called for an end to INS discrimination against seropositive people, a repeal of the 1988 Helms law prohibiting U.S. entrance to HIV carriers, a ceasing of mandatory testing, and forced departure of immigrants wanting to legalize their status.

ACT UP has called for a guarantee that all foreign delegates wanting to attend the 1990 International AIDS Conference be admitted regardless of HIV status and that all visitors to this country be free from discriminatory treatment at the border, along with granting of visas for as long as necessary. They stressed the cessation of INS discrimination that forbids immigration and visa rights to gay people.

Fifty protesters began marching in a loop in front of the INS building, carrying placards bordered in barbed wire with the messages, "Open up the borders," "Keep your borders out of our medicine chests," and "Fight AIDS with compassion, not borders."

Some of the signs were printed in Spanish. One activist's dubbed the INS as "Inhuman Negation Service."

The group was mostly gay and lesbian with some straights, mixed nationalities, mostly white. A few financial-district three-piece suits and many "Silence = Death" T-shirts were visible. Several demonstrators wore HIV Treatment Awareness Week name tags.

They began to chant, "1-2-3-4,

"we won't take it any more; 5-6-7-8, let our people immigrate" and "Immigration, not discrimination!"

The only police interference came when a few riot squad officers insisted the demonstrators keep moving continually and not block foot traffic. For the most part, the activists obeyed.

Concha Saucedo, executive director of Instituto Familiar de la Raza (a health-care and AIDS information service to the Latin community), praised the group

for its involvement in border protests and encouraged further interaction of gays with people of color in future demonstrations.

Loren Laureano of the League Against AIDS in Miami called to task the INS policy that "has always been based on homophobia but is now based on health status."

"We will resist until such time as the attitude and policy is one of openness, honesty and true care," he said.

(Continued on page 17)



Members of ACT UP protesting federal border policies for people who are HIV-positive.
(Photo: Barbara J. Maggiani)

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Doubleday

Activists Demand Access To Experimental Treatments

by Dennis McMillan

About 50 ACT UP activists marched in the blazing sun in front of the old Federal Building at 50 United Nations Plaza June 21 as a demonstration against the Health and Human Services Department's delay in allowing access to experimental AIDS treatments.

ACT UP focused on the treatment for CMV retinitis, foscarnet, addressing their demands to Anthony Fauci, director of the National Institute of Allergy and Infectious Disease, the agency responsible for testing AIDS drugs in clinical trials.

Foscarnet has been used in Europe as primary therapy for the blinding AIDS opportunistic disease CMV retinitis. The alternative used in the United States, gancyclovir, does not treat HIV infection and, unlike foscarnet, is not compatible with AZT.

ACT UP demands included compassionate access to foscarnet for all people with AIDS, increased clinical trials of the drug along with consultation with activists when designing the trials, and reviewing of foreign data on treatment of CMV colitis, pneumonia and other systemic manifestations.

They then began dropping to the pavement in a symbolic die-in demonstration, outlining the "corpses" in chalk and writing slogans within the drawings, such as "AIDS doesn't discriminate, your government does" and "FDA equals delay."

ACT UP member Michelle Roland spoke of the ground work that the late Terry Sutton had accomplished for compassionate access to foscarnet under a salvage protocol at Ralph Davies hospital. She also informed the onlookers of the shortcomings of the program.

"If you want to take foscarnet but have not yet failed gancyclovir by getting so sick that

your life and sight are threatened, you cannot do so," she said. "If you are eligible for that protocol, you still have to get the money to pay for hospital costs associated with using that drug."

Sutton had spoken with Fauci and gotten the salvage protocol approved, but died before he had the chance to utilize it.

ACT UP member Marty Bleerman accused Astra, distributors of foscarnet, of being murderers, denying access of the drug to his roommate Sutton and countless other PWAs with CMV retinitis.

"We're here today to keep the pressure on the public officials who are supposed to take care of us and our health," Bleerman said.

"ACT UP, FIGHT BACK."

He said the ACT UP treatment issues committee received at least one phone call a day from frightened people across the country who are having difficulty obtaining foscarnet treatment and slowly going blind.

ARC/AIDS Vigil member John Belskus repeated one of the original demands of the vigil made three years and seven months ago, which has yet to be met.

"We appeal to the FDA to immediately allow American physicians to prescribe medicines for treatment for ARC and AIDS, which are available to their colleagues in other countries," he read.

Activist Bill Thorne closed the action with the promise, "We're not going to be gone until the epidemic is gone. We're committed to fighting and keeping people alive."

He then led the group in a loud, repetitive chant, "People with AIDS under attack, what will we do? Act up, fight back!" ▼

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BAY AREA REPORTER OPEN FORUM

VOL. XIX NO. 26 JUNE 29, 1989

NEXT ISSUE OUT: JULY 6, 1989

NEXT DEADLINE: JUNE 30, 1989

B.A.R.

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EDITORIAL & OPINION

Expand Underground Testing

Underground testing refers not to nuclear devices beneath the earth but to clandestine, scientific attempts to rapidly determine the efficacy of experimental AIDS drugs—a potential source of an entirely different sort of bombshell. One exploded this week when it was disclosed that underground tests are being quietly conducted of GLQ223, the promising new drug more commonly known as Compound Q, and that at least one patient involved in the trials has died. It seemed to matter little to fear-mongers that his death did not appear to be directly related to his treatment with Compound Q. Predictably, the Food and Drug Administration huffed and puffed and announced it would conduct an investigation of the study, of which it has been kept apprised from the beginning.

In the wake of the death, there will be doubts and fears about the wisdom of speedy research, about the judiciousness of challenging an entrenched medical research establishment. There will perhaps even be hysterical calls to shut down underground trials, even those being conducted, as is this one, with the greatest care and the most rigorous adherence to scientific procedures. At this point these fears appear to have little rational basis, and they should therefore be put aside. So-called underground testing should not only continue, it should be expanded.

This adventure saga began early in the AIDS epidemic. Inventive AIDS activists, new to the American model of medical research, found it impossible to believe that there weren't valid alternatives to lengthy, multi-stage double-blind studies. Too many people died waiting for mainstream studies to drag on; study participants couldn't even be sure whether they were receiving useful medication or worthless sugar pills. Activists did the admirable thing: they took matters into their own hands, importing medication that had not yet received approval in this country and setting up their own community-based scientific research trials. San Francisco's Project Inform has been a leading force in this movement—earlier, with ribavirin and dextran sulfate, and now with Compound Q, smuggled from a factory in Shanghai. The FDA's mutterings notwithstanding, what activists are doing on behalf of patients is entirely legal. Under the FDA's peculiar regulations, patients may not import medicine for clinical trials but may do so for personal use. The letter of the law is being followed: patients obtain the medication from import activists and present it to their physicians for their own use.

It is cruel to withhold potentially lifesaving medications, even those

that may be dangerous, from the desperately, irretrievably ill. Fortunately, as the range of potentially effective treatments for HIV infection grows, patients need not always argue: "I have nothing to lose." But at this early, tentative stage in the curability of AIDS, the potential benefits still far outweigh the great risk of many experimental drugs.

Community-based and underground trials should continue for another reason: because their data are reliable and they achieve results far more quickly than do mainstream studies. Said Dr. Alan Levin, one of the physicians treating the volunteers in San Francisco's branch of the underground Q trials, "We're doing good science, and we'll do it in 10 percent of the time for 1 percent of the cost" of government research. Were it not for community-based trials, we would still be waiting for the FDA to license aerosolized pentamidine, which prevents most cases of *Pneumocystis pneumonia*. In this game, saved time means saved lives.

The federal government has long neglected its responsibility in the area of new AIDS treatments by dawdling instead of pushing promising drugs through the pipeline. Meanwhile, we have had a swing by this and the previous presidential administration toward volunteerism and the initiative of the private sector. For the FDA to step in now with an admonishing shake of the finger is the worst sort of hypocrisy. What more noble form of volunteerism could there be than the offering of one's own safety on behalf of thousands of others? The participants and organizers of the Q trial deserve our heartfelt thanks.

Unfortunately, not everyone agrees. Dr. Paul Volberding, who is conducting the official, long-term Compound Q trials for UCSF and Genelabs Inc., said of the underground research organizers, "What they've done is a real disservice to volunteers in the study and to a drug that might be interesting."

The disservice is not that thoughtful and courageous people are taking the initiative, but that the underground trials must, of their secretive nature, be restricted to those who have a sympathetic doctor with the right connections. This is the fault not of the doctors but of the American medical system. High-tech research and top-notch medical care should be rights granted to all in need, not perquisites for the privileged few. The answer is not to bully the heroes of the underground but to offer them tangible encouragement, to offer them the resources needed to open their efforts to all.

GUEST OPINION

The Colors of Stonewall Have Faded

by John E. Teamer
Co-chair, National Association of Black and White Men Together

When speaking of the 1969 Stonewall Riot, which heralded this country's modern lesbian/gay liberation movement, rarely is it recognized that the key participants were mostly "colored girls"—ethnically colored, and painted to boot! Think of the spectacle! They were mostly black, Hispanic and Puerto Rican drag queens who took to the streets that evening. Defiantly they put up barricades and angrily fought back—against the racism and homophobia represented by the fair-skinned police in their official blue uniforms.

"Enough is enough! No more of this shit!" Like Rosa Parks, who sat in the wrong seat on that pivotal bus ride in Montgomery, Alabama, these unlikely drag queens provided the spark, igniting the flame that became the lesbian/gay liberation movement. Undoubtedly, that spirit of resistance which led to the overt actions of those queens had its roots in the black civil rights movement of the early 1960s. The relative success of those earlier struggles, along with the dynamics of an oppressed group spontaneously resisting society's oppression, formed a strong impetus for lesbians and gays to "come out" and fight back for their own long-denied civil rights. As a 48-year-old black gay man, I still become filled with pride and feel the emotions—anger, frustration and determination—that drove them to action. I salute them; and over the years I have drawn strength from their example.

As the gay community celebrates this 20th anniversary of Stonewall, it is evident that the movement has been sustained and much has been accomplished on our behalf. However, it is important that lesbians and gays of color realize, acknowledge and point out that our positions and roles within the liberation movement are sadly lacking. We are usually excluded, uninformed, forgotten, ignored, uninvited and ultimately invisible to the greater lesbian/gay community, society at large and even to ourselves.

There are powerful and varied reasons why we have accepted this lowly position, allowing our roles as activists to be usurped. Discrimination on the basis of race and sex is still significant within lesbian/gay communities, just as it is in the general society. Homophobia, internalized homophobia and low self-esteem batter our every effort. Most importantly, we have been disconnected from our cultural roots and from each other as lesbians and gays of color. Only recently have we started to form support systems for ourselves.

One positive outcome of the AIDS epidemic, which finally is being recognized by minority communities as more than simply a "gay, white disease," has been the necessity of lesbian and gay people of color to organize and support each other. No one else can do it for us. We empower ourselves individually and collectively by building and supporting people-of-color organizations within the lesbian/gay community. When we share our skills and economic resources, and organize our people, our political clout is magnified. The white lesbian/gay community has done it. The heterosexual people-of-color community has done it. Now it is our turn.

Acknowledging the conditions that prevail in this country, it will not be easy. But the genocidal threat of AIDS and the desire to proclaim our human dignity demand that we do it. What do we have to lose? Lonely suffering and death from AIDS? Being forced to live a fearful, closeted existence by homophobic friends and relatives who pretend not to know that we are queer? Lesbians and gays of color, we are no less human than our heterosexual or white sisters and brothers. We are just as deserving of full dignity and quality of life.

I challenge every lesbian and gay person of color who reads this to act on what has to be within you—a desire to see changes made. Join an organization that focuses on people-of-color issues. It is critical that we, who live in communities that have organizations which are attempting to address our concerns, support and help them survive. It is up to us to make them become what we need them to be. We can only do this from the inside.

Most of our brothers and sisters around the country do not even have these opportunities. Too often, those of us who do, take them for granted.

I also challenge the white lesbian/gay community to examine its role in the empowerment of lesbians and gays of color. We are neither your enemies nor your competitors. We are your sisters and brothers living in the very same homophobic world. It is incumbent upon progressive-thinking white organizations and individuals to recognize the racism and discrimination within the community. You, too, must be willing to change. Become sensitive to the particular conditions and needs of lesbians and gays of color. And, finally, support our efforts. For the good of the greater lesbian and gay community nationwide, it is up to all of us to put the colors back into the prideful legacy that is Stonewall. ▼

LETTERS

It's Still Not a Sport

★ Bodybuilders certainly become defensive when one suggests that the pursuit of muscular beauty (as an end in itself) does not constitute a sport, or that it doesn't make them athletes. It's reassuring to know that men and women with brontosaurus biceps have feelings too.

Michael E. Quintal, a member of the Muscle System gym, attacked my assertion (June 8) that bodybuilding isn't a sport by referring to Webster's Dictionary. Unfortunately, he conveniently omitted this critical part of the definition that a sport is "... such an activity requiring more or less vigorous bodily exertion and carried on according to some traditional form or set of rules, whether outdoors, as football, hunting, golf, racing, etc., or indoors, as basketball, bowling, squash, etc."

Bodybuilding doesn't fall within this definition. There are no rules or regulations in bodybuilding per se. Any Tom, Dick or Peg can strut into a gym and build up his/her deltoids any way he/she pleases. There are, of course, preferred lifting techniques that are used to ensure that a muscle is properly stressed for growth.

But there are no set rules.

Moreover, the intention of the bodybuilder includes no pace clock, no height to leap, no goal to score, no discus to throw, no horse to ride, no pole to vault, no rifle to shoot, no boat to row, no water to swim. The ultimate pursuit of a bodybuilder is physical perfection through muscle size and symmetry, which suggests exhibitionism (or posing), not athleticism.

I agree that there are rules in physique contests. Mandatory poses are required, a certain style of posing trunk must be worn, certain cosmetics that enhance a tan are forbidden, etc.

Physique contests are beauty pageants, not athletic events, judged solely on aesthetics. Is the comparison of abdominals, quadriceps, triceps, trapezius muscles, calves, latissimus dorsi, or other body parts among a group of contestants *really* a sport?

Physique posing is more of an art form, a dance, if you will, but not a sport.

Nels Peterson, general manager of Great Earth Vitamins, accused me (June 8) of being ill-informed and suggested that I haven't done any research on the subject. On the contrary, I've written several articles about bodybuilding. I covered a Mr. America contest for the *Boston Globe Magazine*, and have interviewed two bodybuilding legends: Clancey Ross and Arnold Schwarzenegger, plus Charles Gaines, author of *Pumping Iron*. Schwarzenegger, usually known for his cool control, bristled when I suggested that bodybuilders don't do anything with their bodies but pose.

I also spoke with Joe Weider, the "Master Blaster," about writing for his muscle magazines.

I was involved in bodybuilding for many years before I became interested in swimming. I've worked out at several gyms (including Gold's) and have taken my share of vitamin supplements. I feel that bodybuilding is a superb activity for developing and toning my muscles, building strength and enhancing my self-esteem. I still lift weights to help my swimming. I think it's wonderful that so many men and women are involved in bodybuilding.

But bodybuilding isn't a sport.

One more thing: why do female physique contestants want to look like caricatures of masculinity? They resemble bad drag queens in reverse.

Jeff Allen
San Francisco Swim Team
Gay Games I and II
San Francisco

Police Inaction

★ Upon reading an article in your June 8 issue by Dennis McMillan concerning harassment in the Sunset and the plight of Mr. Paul Harmon, caused by his neighbors assuming he is gay, I feel compelled to write. I too have been a victim of unfounded hate and police inaction and a bureaucracy burdened with serving its own purposes. I feel more of us who have been abused and our rights not upheld must speak up.

Mr. Harmon's issue is gayness, but I think the real issue is deeper; affection women, ethnic groups and the poor, all ignored by authority, being outside some arbitrarily set norm to be served. Any others are fair game. I am gay, but find these other groups being deprived of their basic rights a direct effect on my own. Their loss is mine and my loss is theirs.

An incident I had has no bearing on being gay, but inhibited my right of free political expression. Even more shame on America that I have not gotten legal redress.

On the morning of Oct. 17, 1988, I was doing volunteer work for the Dukakis Campaign, I was posting some campaign signs in my neighborhood, Eddy Street, between Gough and Laguna. (I was ignorant of the law concerning posting such signs to trees in a public park without authorization.) One of my

neighbors didn't share my views, began a verbal attack. His being 6'3" and 185 pounds, I did not feel like arguing, since I am 145 pounds and 5'7". I tried calming him with reason, but to no avail, resulting in his throwing a full gallon of house paint on me and my posters.

I was traumatized, but found I had three witnesses. The police took enough time to arrive for me to scrub down and a rash to develop. They reported this as "Assault/Battery," and even though I kept physical evidence and cooperated fully with the authorities, I still had problems making the system work for me, the victim. I called the phone number the police gave me after waiting a prescribed number of days for their report to be filed. I was outraged to find out the district attorney's office would not prosecute the case since no real physical harm had been done, instead shifting the case to an outside arbitrator, the California Community Dispute Services at 445 Bush St.

My case stayed in their hands for approximately six months, which required phone calls made back and forth and personal visits to their office talking to their counselors. It is a very small office (two people and a receptionist) and the only results I received were a very annoying game of phone tag and a promise from the attacker offering cooperation. Time came and went, the accused apparently showed no intentions of cooperating with any authorities.

So, I was advised by counsel from the district attorney's office to take my case to small-claims court because, according to him, their office did not have the proper staffing to prosecute all the cases they had and asked me to write to the mayor's office regarding their problems.

I followed the D.A.'s office instructions to the letter. I even personally walked into Mayor Agnos's office with letter in hand regarding my case and the inactivity of the police and D.A.'s office and misdirections received.

In dealing with small-claims court, I had to serve this individual with a subpoena. Shouldn't this be simple? No! He gave misleading addresses, and private out-of-pocket services had to be used. They succeeded in serving him. Of course, this had no bearing on his appearing in court; his losing the case by default. I was awarded \$300 plus or minus and have no way to collect.

Of my three witnesses, only one appeared in court. The other two were a gay couple who live down the hall from me. The attacker had so successfully intimidated them that all they would do is fill out statements to the police, which of course just sit in the file. The lady who came to my aid in court did so just because she felt a duty towards me in helping her fellow man just the same as I would if the same thing were to happen to her. However, if the same thing were to happen to the other two who disappeared, you would hear them screaming for witnesses. I have no sympathy for them. We either have to stand together as a human community, protecting and helping one another gay, straight, or any other versions thereof, otherwise we are all doomed to a bleak future.

To the police, I would say there is no neighborhood where a certain lifestyle is "acceptable" and another is not. This is not Nazi Germany, and we are not second-class citizens. The systems are not working when a president can lie to the people and the police can defend discrimination and brutality.

David L. Maze
San Francisco

Impostions

★ On page 29 of your June 15 issue, Steve Dambach describes a film called *Urinal*, in which gay historical figures meet to discuss the "problem" of society's objection to public sex. (Silly me, I thought the issues we needed to deal with were anything pertaining to AIDS, housing and job discrimination, abortion rights, etc.)

As a gay man, let me tell you my experience with public sex.

I have been harassed by jack-off queens in the restroom of the Castro Theatre while attending an old Lillian Gish silent movie. I have been harassed in the restroom of the Strand Theatre during a double bill of *Singing in the Rain* and *The Wizard of Oz*. I have been harassed in the restroom of Emporium Capwell. In each case, men who I was not attracted to thought it was OK to show me their dicks, stand behind me as I urinated, or even grab my ass without my permission. When I ask them to leave me alone, they call me "uncool," "homophobic," "upright in need of therapy." In return for this behavior, they expect the world to tell them how wonderful they are. I have long ago given up sitting in Buena Vista Park because the jack-off queens will swarm around you like killer bees, and if you're not interested, it's too bad for you.

If you need to jack off, go home and do it. If you need a partner, by all means take someone home with you. If you need an audience, go to the Campus Theatre. But where the hell do you lowlifes get off telling me that it's your right to impose this behavior on those who are not interested?

Name withheld by request
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LETTERS

Laying the Groundwork

★ Chronicle reporter Randy Shilts recently condemned the confrontational tactics used lately by AIDS activists, claiming that such methods only hinder the struggle against the disease and indeed "May be counted as among the forces of death."

Shilts apparently overlooked another article right below his that reported that 485,000 Americans are now expected to contract AIDS by the end of 1991 (not to mention the nearly 50,000 who have already died). Most of these deaths and exposures occurred before the rise of the new militancy, at a time when people thought AIDS could be stopped by polite letter-writing, quiet lobbying, poignant quilt-making, and passive trusting in the American medical establishment. But the horrible truth is that all these polite tactics have failed to stop the AIDS holocaust and have, in fact, corresponded to the period of its greatest spread.

I vividly remember back in 1969 how "respectable" gays like Randy Shilts would look down on us "irresponsible" street activists as we were getting beaten and arrested while fighting for gay rights. Ironically, it was precisely because of the efforts of such early street activists that someone like Randy Shilts could later come along and find a lucrative career in writing about gay issues and AIDS for a big-time establishment newspaper. Let him never forget whence he has come.

Arthur Evans
San Francisco

Good Work

★ If there is such a thing as a Pulitzer Prize for a guest column in a newspaper, San Mateo County Supervisor Tom Nolan's article in the June 22 Bay Area Reporter surely qualifies. Outstanding! His comment, as we celebrate Stonewall 20, "We are standing on the shoulders of giants" would be a perfect theme for a future parade.

Speaking of the Pulitzer Prize (and having no idea what qualifications a nominator should have), I have written to that group suggesting its consideration of the San Francisco Examiner and its publisher, Will Hearst, for the excellent "Gay in America" series.

And finally to the Bay Area Reporter staff, congratulations on your June 22 edition. A superb effort!

Hugh Swaney
San Francisco

Genetic Engineering

★ If Dustin Hoffman and Tom Cruise had a son together, he'd look exactly like K.D. Laing.

Bart Mitchell
San Francisco

Tribute

★ An extraordinary mood of hushed intimacy prevailed June 9, at the San Francisco Art Institute at the memorial reading for 14 poets who died of AIDS. Neither morose nor sentimental, the poems read by friends and actors were candid confrontations with certain death. These poets sacrificed their lives for love and gave testimony of classic courage. In their last hours the power of their muse saw them through their fleeting consciousness.

It was a small turnout at the Art Institute of a little over 100. But all who left the hall received tribute as well as paid it, in heightened awareness, raised spirits, and renewed appreciation of the power of poetry.

Herman Berlandt, Chairman
National Poetry Association, Inc.
San Francisco

Legislative Alert

★ The Health Subcommittee of the House Ways and Means Committee last week approved budget reconciliation legislation that would expand COBRA health care continuation coverage for certain beneficiaries.

Under the measure, individuals who receive Social Security disability benefits would be eligible for COBRA coverage for up to 29 months, up from the current 18-month maximum.

Please advise your representatives that we desperately need this change to prevent more financial suffering by those with AIDS.

Carl Heimann
AIDS Benefits Counselors
San Francisco

Good Discipline

★ Some of our victories may be small, but even the small ones can taste very sweet. Last week I placed notices about the special Stonewall anniversary service at Trinity Episcopal Church on bulletin boards around my Diamond Heights complex. I soon discovered one of the flyers was torn down. I replaced it and the replacement was torn down. I posted another, and the same thing happened. Finally, I posted two notices, with a large note directing the vandal to remove just one flyer, and leave one flyer in place; we would then both be happy. I also suggested that the person hang around the bulletin board so we could meet and talk. The next day, much to my surprise, the note and one flyer were gone—yet one flyer remained in place. Obviously I had discovered a homophobe in my building—but a homophobe who loved discipline.

John-Michael Olexy
San Francisco

Getting Involved

The following correspondence was exchanged recently between Richard E. Puglia of ACT UP/San Francisco and First Lady Barbara Bush.

★ Dear Barbara Bush:

The recent national news photograph of you holding an AIDS baby touched me deeply. I felt joyfully elated by the three words you were quoted as saying: "love, compassion and understanding." Furthermore, I felt inspired and moved to write you this letter personally to help activate those three words. In doing so, I would like to hopefully encourage you to support a more workable plan for the placement of AIDS babies and for a policy that expedites access to promising experimental AIDS drugs.

After doing some research into the two issues mentioned above, I was amazed to find the following information more evident than I first imagined:

(1) Too many social service agencies view babies who are not white, young enough and healthy as unadoptable. Last December, John Badger, national director of Aid To Adoption of Special Kids, said AASK is in the process of creating a new policy fundamental to freeing children who are in the position to be freed for adoption, and AASK is trying to make sure every child with AIDS is found a home. Ron Glasspool, attorney for AASK, also stated last December that, "AASK's policy could work if all social service workers and public and private institutions comply with federal law PL-96-272." We also discussed the need for the federal government to fund the medical costs after AIDS babies are placed in foster homes. Perhaps, after all is said and done, we can see love and understanding for these babies."

(2) Compassion for these AIDS infants is the access to beneficial and promising drugs since time is of the essence. As you may well know, many infants with AIDS do not have fully developed immune systems and cannot handle the toxic effects found in AZT as some adults can. Doctors Samuel Broder, recently appointed head of the U.S. National Cancer Institute, and Bruce Chabner, head of the cancer division, strongly criticized the Food and Drug Administration for not allowing the National Cancer Institute to begin tests of ddi (dideoxyinosine) in children under the age of two with AIDS before adult trials were finished even with the promising facts at hand.

The last reason I am writing you this letter is because your words for patients with AIDS give me hope. In particular, babies do not have a voice in government, nor can they yet write... If only we can put those three words you were quoted as saying into action; I'll know then for sure it is in your heart as it is in mine. Please.

Respectfully,
Richard E. Puglia
ACT-UP/San Francisco

★ Dear Mr. Puglia:

I appreciate so much your kind message encouraging me to become involved in the problems of HIV-infected persons in our country.

This complex and urgent problem is one in which I am interested and I am grateful for your comments. Please reach out to your community and see how you can help, too. Thank you so much.

With all best wishes.

Warmly,
Barbara Bush
Washington, D.C.

Correction

★ The full-page photo on the cover of our Gay Pride issue was taken by Darlene/PhotoGraphics. So was the photo on the front page of our special Gay Pride supplement. Our apologies.

Wayne Friday

Politics at the Parade



Rep. Barbara Boxer, a big hit in Sunday's parade.

(Photo: Darlene/PhotoGraphics)

S unday's Lesbian and Gay Freedom Day Parade ("Stonewall 20: A Generation of Pride") was a beauty, certainly enough to bring out a bit of pride in every one of us. Parade co-chairs Steve Lindsay and Flo Tumolo, the organizers and the hundreds of volunteers who made Sunday's parade the best ever can really hold their heads high. A great celebration and a job well done.

The people I write about, the political leaders, seen at Sunday's parade, showing their support for the community: Mayor Agnos, in his second year as mayor, again in the parade, and the reaction of the crowd showing he's still popular with the gay and lesbian community. Board of Supervisors President Harry Britt was probably the favorite of the huge crowd. D.A. Arlo Smith, a candidate for state attorney general, had to be pleased with the response he received. State Senator Milton Marks, always in the parade and always popular with the crowd. Congresswoman Barbara Boxer, also a crowd favorite, as was Supervisor Dick Hongisto. Freshman supes Angela Alioto and Terrence Hallinan participated. Others taking part included Public Defender Jeff Brown, Santa Cruz Councilmember John Laird, San Mateo Supervisor Tom Nolan, Assemblywoman Jackie Speier, and Rep. Nancy Pelosi.

A note of appreciation to Mayor Art Agnos, who, speaking to the U.S. Conference of Mayors in Charleston, S.C., last week, blasted the federal government for its "incomprehensible" delays in dealing with the AIDS epidemic. Agnos, one of dozens of big-city mayors attending the conference, was the only one with the guts to tell it like it is as far as the federal bureaucrats are concerned.

Agnos, calling for new priorities to address the epidemic, blasted the Department of Housing and Urban Development for refusing to allocate handicapped housing for people with AIDS, and warned that if past federal delays in approval and subsequent reimbursement for promising new drugs are repeated when an AIDS cure is found, "The time will not be counted in lost months, it will be counted in lost lives."

While Agnos was pointing out the foot-dragging of the U.S. government, particularly during the Reagan administration, other mayors at the conference, both Democrats and Republicans, voiced optimism that the fight against AIDS would take on new and positive meaning under George Bush.

Both California Senators were among the top ten in the Senate taking trips paid for by special-interest groups during 1987-88. Alan Cranston placed third among the 100 senators with 33 such trips; Pete Wilson placed sixth with 26 special-interest junkets.

Meanwhile, Senator Cranston really went crazy with government-paid mass mailings to his home-state voters during the 1987-88 period. Cranston, who decries the waste in public spending of taxpayers' dollars, spent no less than \$3,870,715 (that's right, nearly \$4 million!) on franked mailings, according to a new Common Cause survey. Cranston was the top spender in the U.S. Senate. In contrast, Republican Pete Wilson, who admits that government-paid newsletters are little more than "slightly veiled campaign literature," spent a mere \$14,767 on them during the same period. Trying to cover his boss's ass in the waste of the nearly \$4 million in mailings, Cranston's office chief-of-staff Ray Greenaway "explained" that "we think the newsletter is a necessary part of communicating with our constituents." Ha! Still wonder why an incumbent has such an election-day advantage?

Reps. Nancy Pelosi and Barbara Boxer were among the two dozen members of Congress who marched to the Chinese Embassy in Washington last week to urge leniency for student demonstrators in China. But the most eloquent plea, says new House Majority Leader Richard Gephardt, came from Doug Boxer, 24, son of Rep. Boxer. The law student told Chinese Ambassador Han Xu that he cried when watching news reports of the government's violent crackdown. March organizer Rep. David Skaggs, D-Colo., said, "The ambassador was by and large totally indifferent to our sentiments."

Archbishop Roger Mahony of Los Angeles and 12 other bishops from southern and central California ordered Roman Catholic priests not to conduct Mass for Dignity, the national independent organization of gay and lesbian Catholics, saying, however, that it is alright to minister to individual gays.

P roving again that you don't have to have any brains to work at City Hall, an aide in Supervisor Doris Ward's office called the Lesbian/Gay Freedom Parade headquarters last week inquiring about the event, saying, "The supervisor wants some information on the AIDS parade Sunday." (And these are the people running the city?)

Republican Roxani Gillespie has filed a "candidate intention statement," and Democrat Assemblyman Tom Hayden is forming an "exploratory"

(Continued on page 17)



Harry Britt, president of the Board of Supervisors, and supporters riding in Sunday's Lesbian/Gay Freedom Day Parade.

(Photo: Barbara J. Maggiani)

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By Kurt Genereux

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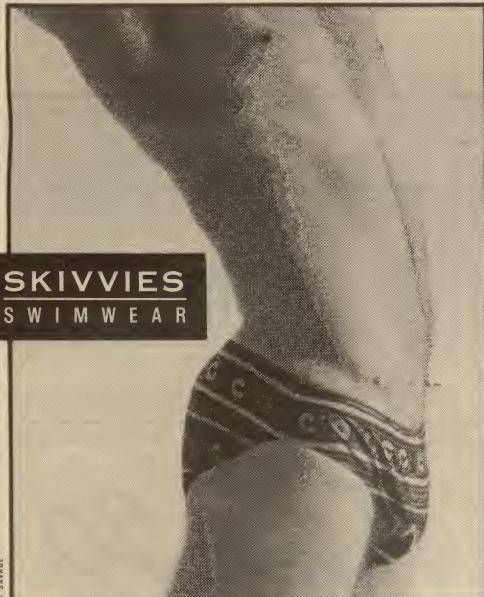
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MURPHY'S MANOR



Mike Erichsen

Haight Street Love Letter

I didn't go to the annual Haight Street Fair last week.

It was too cold, and I had other things to do. Nor did I go to the I-Beam's Sunday afternoon tea dance, a Haight Street tradition. I haven't been to any of the two local gay bars in years, except to pick up copies of this newspaper, and I've never been to any of the heterosexual night spots at the far end of the street.

No wonder, then, the Haight Street Merchants Association has invited me to serve as community propagandist.

Yet despite my distaste for community night life and party places, I still consider myself a booster of the neighborhood, which has been my home for the past nine years. For me, it is a special place, unique in San Francisco and probably the nation.

I first heard of the Haight in the 1960s, when thousands of flower children, riding a wave of youthful idealism, naïveté, angst and alienation invaded the area I mispronounced "Height-Ashbury." For better or worse, I wasn't brave enough—or desperate enough—to follow my high-school contemporaries 20-some years ago. But even then I suspected that some day I would spend a significant period of time here.

The Haight wasn't my first home in San Francisco. That distinction belongs to the Castro, thanks to the narrow focus and unrelenting determination of my first lover, who found the two of us an apartment when we emigrated from New York in 1979. My only instruction was that he should find us a Victorian. It wasn't necessary to live in the heart of the gay ghetto, I assured him.

But for him it was. He found us a place at the foot of Diamond Street, three blocks from the intersection of Castro and 18th. Because I was never one who believed that it was possible to lead a life that was too gay (especially after a childhood spent in a heterosexual suburb), I didn't mind.

What I did mind was the roach-infested dump my ex-lover found—not a Victorian at all, but a modern flat devoid of character and soul. That's why, when we broke up a year later, I fled to the first Victorian I found, which just happened to be three blocks from the intersection of Haight and Ashbury.

I immediately fell in love with the eclectic mix of people I found in the Haight. As I told friends, "It's one-third gay, one-third

yuppie, one-third black, and one-third everything else," forgetting for a moment how many thirds constitute a whole.

In the Haight, I discovered, it was possible to encounter a mommy pushing a stroller past two lesbian lovers holding hands while on the sidewalk nearby a tie-dyed hippie strumming a guitar competed with a tattered street person for spare change. Some of my friends, when they visited, found the mix annoying. I found it energizing.

Not only did it give me greater faith in the possibility of harmony and cooperation, it also proved to me that in this neighborhood, at least, personal liberty was more than just a concept.

"I immediately fell in love with the eclectic mix of people I found in the Haight."

"Do you realize what would happen to most of these people if they dared to show their faces on the Main Streets of most of America's smaller cities?" I asked, pointing to punk kids with holes in their ears and drug casualties with holes in their brains. "They'd be chased out of town."

Demographic variety wasn't the only reason I liked the Haight so much, of course. I also fell in love with neighborhood architecture, the crowning glory of San Francisco Victorian ever since the city's upper-middle-class merchants built homes in the area 100 years ago.

And I was delighted by the plethora of parks so close to my apartment. A block south towered Buena Vista; a block north sat the Panhandle, the gateway to Golden Gate Park. The Haight, I learned, was a biker's, jogger's and stroller's paradise.

It didn't take long to discover the neighborhood's drawbacks, unfortunately. I quickly grew to resent the ever-present threat of fog looming on the horizon. I also resented the number of panhandlers and skinheads on the street, who make walking more than a block, especially after dark, an exercise in self-preservation and emotional

detachment. Yet these things failed to matter much in the face of the area's preponderant advantages, which I never ceased promoting.

I have lived in the Haight for so long that I rarely notice the things that once meant so much to me. I take them for granted, until visitors, toting cameras and looking for the remnants of the hippie generation, draw my attention to them. Then I recognize how fortunate I am to live in a place that for more than two decades has been a spiritual mecca to various kinds of searchers, from acid rockers to New Age philosophers.

During those decades the neighborhood has changed a great deal, naturally. The area has inevitably gentrified, and residents who once gathered in grass-scented cafes now flock to gourmet bread and cookie shops. Yet the Haight still remains a place where small business of a certain character predominate.

What other area, for instance, can boast in a few short blocks an anarchist bookstore, a bagel shop, a shoe store, a fresh fish market, a stained glass store, a pet shop, a movie collective, an international newsstand, more used clothes and record stores than in all the rest of San Francisco combined, and what must surely be the world's last remaining head shop?

The Grand Piano restaurant, a symbol of the '60s, may have disappeared, but Domino's Pizza, which replaced it, didn't last long either. This is a neighborhood, after all, whose residents—or someone—would rather burn down the outpost of a national drug store chain than see it replace the mom-and-pop establishment down the street.

Or take this example: within a block of my apartment exist a day-care center, a runaway youth shelter, a drug rehab residence, and an old folks' home. A little farther afield can be found a free medical clinic and numerous free food banks. Lest that seem unremarkable, think what isn't here—a nuclear power plant, an Army or Navy base, or even an Exxon gas station. Believe me, every day I count my blessings.

Possibly I may not always live in the Haight. If my lover has his way, he may, like the last one, carry me off to parts unknown. But this time, unlike the last, I may put up a fight, for I have finally found a neighborhood by which all others may be judged—and it's the place I'd hight to leave.

by Kurt Erichsen

Parade Revelers Jam Pride Parties, Bars

by Allen White

With beach balls bouncing in the air, hundreds of party-goers danced until after midnight at the annual Gay Day Tea Dance at the GiftCenter to benefit the AIDS Emergency Fund—just one of many parties across the city to celebrate the pride of gay men and lesbians.

"Let's Dance at the Beach" was the theme of the GiftCenter party, which was underwritten, in large part, by Budweiser, Castro Station and the *Bay Area Reporter*. For the past two years the annual tea dance has been a benefit for the AIDS Emergency Fund.

Party-goers joined in the spirit of the party, many with swimming trunks and even more showing off tans from a day watching the parade. The entertainment for the event was the delightful Del Rubio Triplets. These three women look like they just won a Pillsbury bake-off and they thoroughly delighted the crowd.

On Fourth Street several hundred more revelers were dancing the night away at the "Toga, Toga, Toga" party. Many who entered were given a version of a toga, which looked more like a torn sheet, to get in the mood of the afternoon. The event, a joint venture of Crew and Fraternity, featured erotic dancers to help bolster the party's theme.

At Dreamland the party was a literal continuation of the event at the Civic Center. The Dreamland management underwrote the entire cost of constructing the 8,000-square-foot dance tent that was a part of this year's celebration. As the party wound down at the Civic Center, many of the dancers simply continued on into the night at Dreamland.

Across town, the Box and the I-Beam were jammed. The I-Beam now has the distinction of being

the longest-running gay day tea dance event in the city. Highlighting the I-Beam's entertainment package was Chrysalis recording star Adeva.

The Sunday afternoon events were just a part of the weekend party celebrations. Throughout the weekend the city hosted a bevy of parties.

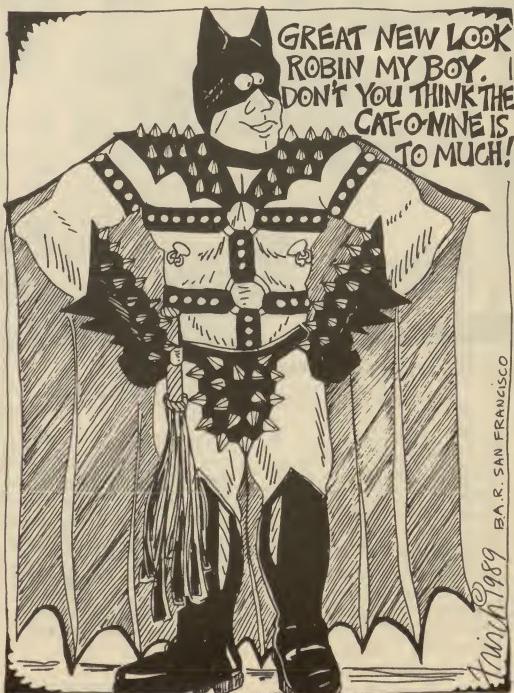
One of the biggest women's parties of the year was Saturday night at the GiftCenter. The annual "Puttin' on the Ritz" attracted literally thousands of women. Many from the Bay Area joined other women from around the world. They were entertained by Olivia Records' dynamic new star Dianne Davidson. Many of these same women had caused long lines at the Box on Divisadero and jammed both floors of Amelia's on Valencia.

The theme of the party at Crew was "Muscle Beach." The Fourth Street party location was jammed as people danced throughout the night. Crew Manager Gus Bean was visibly upset at the last-minute cancellation of his featured star Chaka Khan. She cancelled less than four hours before her scheduled performance and, according to Bean, her reason for not showing was unacceptable. Bean would not publicly divulge why she was a no-show.

Upon learning the news, the price was immediately dropped at Crew and refunds were offered to any that asked. The biggest insult to Chaka Khan was the number of people who apparently didn't seem to care that she wasn't performing.

At the I-Beam video from the Arcadia Bodybuilding Society's contest was shown as many people moved from the Physique '80 show at the Palace of Fine Arts over to the Haight Street dance palace.

Frisch



Outstanding Inspirational Float: AIDS Emergency Fund with Gail Wilson and City Swing.
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Parade

(Continued from Page 1)

were rodeo horses as well as an entry from San Francisco's SPCA. The entertainment world was represented with a diversity that ranged from La Cage on Broadway to the erotic Campus Theatre in the Tenderloin to the members of Theatre Rhinoceros in the Mission.

Dance clubs including the I-Beam, the Box, the Stud, and the Corral provided colorful and dynamic musical entries. This year, the people at Crew were given the choice position at the end of the parade.

For the first time as president of the San Francisco Board of Supervisors, Harry Britt led a contingent of elected officials. Also for the first time, both members of Congress representing San Francisco, Barbara Boxer and Nancy Pelosi, were in the parade. California state Sen. Milton Marks and Assemblywoman Jackie Speier were also in the parade, as were Supervisors Dick Hongisto, Terrence Hallinan, and Angela Alioto.

For the second year, Art Agnos rode in the parade as mayor of San Francisco. Walking behind the mayor were several of his gay appointees.

Another strong statement was made with the appearance of members of the San Francisco Fire Department, including representatives of the Black firefighters group. One of Agnos' very first appointments as mayor was to designate Sharon Bretz to the Fire Commission. Her appearance with San Francisco Fire Department trucks was seen by many as one of the continuing signs of gay progress for the city. With sirens blaring, the firefighters were warmly received by the crowd as they closed out the mayor's contingent.

The end of the parade moved into Civic Center at close to 4 p.m. At nearly five hours, it was the longest of all San Francisco's annual gay parades. It was also the largest in terms of participants, with well over 10,000 people marching or riding this year.

The route of the parade was also new this year. Moving down Market Street, it turned left at Franklin Street. People crowded the entire length of the parade route. They were in restaurants and buildings along the way. At the Americana Hotel at Franklin and Market, several parties were going on at different levels as people got a choice view of the event. Dozens more watched the parade from the hotel's roof.

As the parade moved into Civic Center, many encountered the Van Ness intersection. It, with the Church Street intersection, provided the major delay of the day for the parade. Cross traffic backed up at both streets, and the opening of the intersections to traffic throughout the day made for substantial delays in the movement of the parade.

Those arriving at the Civic Center found the largest gay festival ever assembled. Stretching to the outer limits of the center, there were four stages, over 300 booths and an 8,000-square-foot dance tent.

The focal point was the stage located in front of City Hall. It was a huge wash of radiant fluorescent pink. The creator, Gilbert Baker, said the design evolved into "giant pop birthday cake." Artists like Fred Herzog worked throughout the night applying layers of paint to the stage and the curtains to create the dazzling effect.



Sistah Boom!

(Photo: Darlene/PhotoGraphics)



The original Stonewallers were in full force to celebrate 20 years of pride.

(Photo: Rink)



Outstanding Theme Group: Project Open Hand with director Ruth Brinker.

(Photo: Darlene/PhotoGraphics)

ing effect.

There was over five hours of entertainment and speakers on each of the four stages. Over at Hyde and McAllister, the entertainment ranged from Kenny Sacha as Bette Midler to Olivia Recording legend Tret Fure.

At the Larkin Street stage thousands throughout the day heard a variety of cabaret entertainers from Aldo Bell and Karen Williams to Menage and the Chrysanthemum Ragtime Band.

The afternoon began at the Exhibition Stage at Polk and Golden Gate with the Loli-La Polynesian Dance Group and concluded with a retrospective of the world of leather with Judy Tallwing-McCarthy, Coulter Thomas and Cynthia Slate. In between, the entertainment ranged from the Arcadia Bodybuilding Society and the Golden Gate Wrestling Club to the Saddletramps and a South Bay leather fashion show.

One of the most emotional moments came at the City Hall stage when Mobilization Against AIDS' Paul Boneberg presented an award for gay activism to Hank Wilson. The award was named after Bill Paul, one of the city's most respected gay leaders, who recently died of AIDS. It was a moving moment as Wilson, a person who now has AIDS,

(Continued on page 19)

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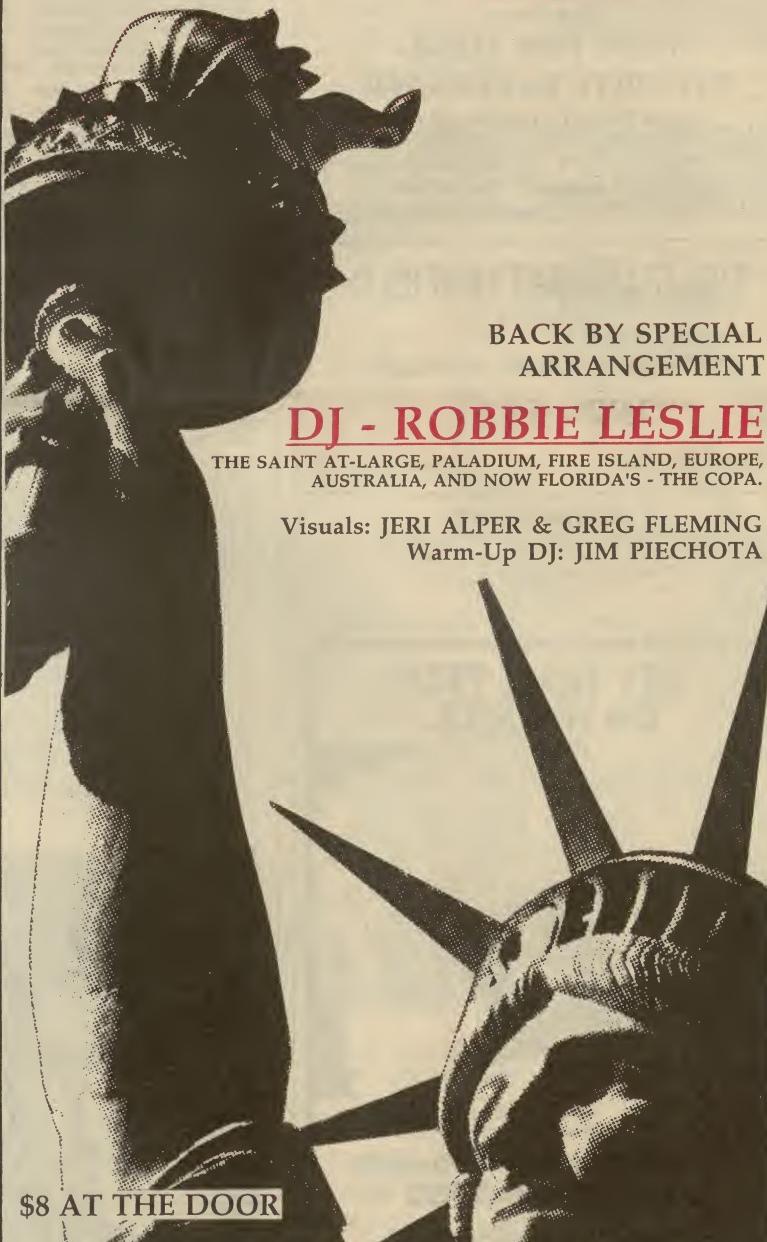
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The Chicago-based Physicians Association for AIDS Care, whose members have cared for more than 36,000 AIDS and ARC patients, has begun publishing PAACNOTES, a bimonthly newsjournal. Although PAACNOTES features several clinical topics in each issue, the magazine's focus is interdisciplinary and includes reports on ethical, legal and political dimensions of the HIV epidemic.

According to Gordon Nary, executive director of PAAC, the magazine is designed to provide current information on treatment to physicians, other health-care professionals and persons with HIV infection.

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Protest Erupts at N.Y. Commemoration

Theater Evokes Reality On Streets of Greenwich Village

by Brian Jones

NEW YORK—Two thousand protesters blockaded the Sixth Precinct Police Station in the West Village on Saturday night, June 24, to commemorate the 20th anniversary of the Stonewall Riot.

The two-hour melee stopped traffic in the narrow streets of the Christopher Street neighborhood and, for 20 minutes, traffic on the busy West Side Highway nearby.

Angry motorists and cab drivers charged the crowd, injuring five protesters, none of them critically. One motorist who drove into the crowd and shouted "faggot" was chased for eight blocks, until he fled his car, which the demonstrators destroyed.

More than 1,000 New York City police saturated the area, but on direct orders from City Hall, they refrained from confronting the crowd or making any arrests.

"Arrest us? Don't try it! Remember Stonewall was a riot!" shouted the protesters. They seized police barricades and blocked traffic along their route.

An angry Mayor Ed Koch denounced the demonstrators publicly for "attacking the police." In fact, no police were physically assaulted or hurt. Koch, trailing badly in polls in his current re-election bid, was loudly booed by gay and lesbian crowds throughout pride weekend.

Channelling Judy

The re-enactment of the Stonewall riot began as street theater by the Radical Faeries swept out of Sheridan Square as police, hastily blocking traffic in most directions, retreated on foot and in squad cars rolling in reverse with lights flashing.

The stage was set Friday night when the Faeries wound through the Village mourning the death of Judy Garland. Faerie pallbearers bore a casket blaring out Garland hits while hundreds of "mourners" sobbed and wailed.

Twenty years ago, Garland died and many of those at the Stonewall Inn on Sheridan

Square the night of the first riot had just come from her wake.

That scene was ritually re-enacted when "Judy" (a Faerie named Wayne from Toronto) burst from the casket, gave a gay rights speech, and tossed a yellow brick—made of foam rubber—toward the Stonewall.

Saturday night, the Faeries re-enacted the Stonewall riot, with gay men and lesbians posing as cops. While the "cops" moved in to arrest dykes and drag queens milling around the Stonewall the crowd began throwing hundreds of yellow foam bricks at the mock police.

The crowd grew to more than 2,000 people who jammed tiny Sheridan Square. Laughs turned to shouts.

Many of those in the crowd were angry about the murder of two men whose mutilated bodies were discovered Thursday on a pier near Christopher Street. One of the victims was shot in the crotch.

Police said they had no suspects or clues in the case, although a police spokeswoman declared the murders "are not anti-gay related."

The event attracted Squatters' movement anarchists—many of them also lesbians and gay men—who are angry at police for recent violent police actions against the Squatters.

Sixth Precinct Zapped

Calls came to march on the Sixth Precinct stationhouse near Sheridan Square. The crowd swept out of Sheridan Square as police, hastily blocking traffic in most directions, retreated on foot and in squad cars rolling in reverse with lights flashing.

Police barricades were now being dragged along and hoisted aloft by gay men wearing dresses and lesbians wearing camouflage pants. The barricade bearers became a squad blocking traffic along the route as angry motorists threatened marchers.

One group of barricade bearers did a can-can while blocking Seventh Avenue and sang, "We are the Stonewall Girls, we wear our hair in curls, we have no underwear, we show our pubic hair." The chant was said to be the same one chanted by some of those arrested at the original Stonewall riot.

At the Sixth Precinct, the crowd quickly blockaded the front. An American flag burned and the demonstrators chanted while the police formed a line and stood silently. There was roughly a yard-wide perimeter running between the crowd and the police line, and although no one was telling them to do so, those in the crowd honored the DMZ.

On to the West Side Highway, where a sit-in blocked one of Manhattan's major north-south thoroughfares for 20 minutes. The crowd shouted "Gay Power" and "Gay Rights Now," evoking 1960s-era slogans.

Drivers Attack

The demonstration wound down and the throng wound back toward Sheridan Square. But lower Manhattan drivers, especially cab drivers, were seething. Many of them had now been blocked in traffic on a hot New York City night for 45 minutes. They were ready to attack, and a few of them did.

Several cab drivers charged the crowd, causing three of the five injuries for the protest.

Self-control and traffic control were quickly restored, as demonstrators broke for cocktails at 11 p.m.

The police had sustained no injuries—except perhaps to their self-image. This was in contrast to a training exercise for a mock riot Wednesday in Brooklyn. Police injured eight of their own who were playing the role of "protestors." Police leadership said the exercise became "too realistic." ▼



The view from inside New York's Sixth Precinct stationhouse Friday, June 23, as angry demonstrators barricaded the door.
(Photo: T.L. Litt)

Sex is Riskier Business For the Recovering Gay Man

by Frank Davis, 18th Street Services

Much publicity has been given to the fact that alcoholics and addicts who are still drinking and drugging are more likely to engage in unsafe sex. Someone who is high will be more prone to do something unsafe because his judgment is impaired, and in fact, surveys of men coming in for substance abuse treatment at 18th Street Services reveal that about 30 percent had recently had anal sex without using a condom. This was true despite their being well educated about the dangers.

It might well seem to follow that upon getting clean and sober, good judgment would prevail and all unsafe sex would stop. But an 18th Street Services survey has shown that sobriety does not necessarily lead to a reduction in unsafe sex among men in treatment. Many men who get clean and sober continue to have unsafe sex, at least occasionally.

Why would someone who lives in San Francisco, who is well educated about AIDS, who knows how it is transmitted, and who has seen the horror of friends dying, continue to practice unsafe sex even when perfectly sober? The answers appear to be many, and are tied in to typical characteristics of alcoholics and addicts.

First is low self-esteem, which can manifest itself as lack of assertiveness. In recovering people, the low self-esteem that is so characteristic of addiction does not magically go away with the last drink or drug. It takes time to build self-esteem.

Meanwhile, when a sexual opportunity comes up, the recovering man may not feel assertive enough to insist on being safe for fear of being rejected. Without the high self-esteem that would put more value on his life and the self-confidence that would place assertiveness over fear of rejection, the recovering person can fall back into old unsafe patterns even if he does not want to. Going along with unsafe things the other person wants to do is "people pleasing" taken to a dangerous extreme.

While most of the gay community during the past years was addressing changes in sexual behavior, the alcoholic and addict may have been "isolating" and not making those changes in his own sexual life. He may never have made a strong personal commitment to always stay safe. And even if he did make such a commitment, he may never have developed the social skills necessary to maintain it, such as the ability to negotiate with a sex partner in advance what he will or will not do. These skills do not automatically materialize just because the alcoholic or addict gets clean and sober. They require work and practice. Most of the gay community learned this some time back; the newly recovering gay man may now need to catch up.

Some newly recovering men continue to socialize in their old hangouts with their old drinking and drugging buddies, who may also be their old unsafe sex partners. Those people and places may be especially "slippery" for relapses, both with respect to drinking/using and with respect to unsafe sex. It is wise for men

in early recovery to quickly develop a support group of friends who have good sobriety and a strong commitment to safe sex.

Denial, a major characteristic of alcoholism and addiction, can also manifest itself in the sexual department. We may rationalize away unsafe sex in many ways, such as "He looks healthy," "Just this one time is OK," "I'm probably already infected," or "I really love him, so it's OK."

Denial by men in relationships is especially common. Unless you are absolutely certain you and your lover are both HIV-negative and absolutely certain he never has unsafe sex outside the relationship, it is not wise to take chances for "love."

What to do about sex is often the first and most important question a man asks in early recovery. The fact is, most gay men coming into early recovery just aren't used to having sex without being high, and probably

a majority of relapses by gay men come around sexual or relationship issues. Some men solve this problem by not having sex at all in early recovery, concentrating instead on their "program." This may be fine for a while, but it is not a good long-term solution because when the celibacy ends, it quite often ends with a bang (a relapse or a wildly unsafe sexual experience).

The better solution is to work on sexual issues and learn to have good sex while sober. Clean and sober and safe sex can be hot sex, but it takes a little practice.

So, what do you do? Where do you get that practice? Unfortunately, 12-step programs are not a very good place to start. Sex is not a topic that is frequently discussed in most 12-step meetings, except for Sex and Love Addicts Anonymous. And SLAA, which often urges abstinence, isn't a good place to go either, unless of course you are dealing with truly compulsive, addictive and destructive sexual behavior.

There are, however, professional counseling resources for working on gay sexual and relationship issues. Call 18th Street Services at 861-4898 for further information and referrals to these resources.

It is now evident that winning the battle against the spread of HIV in the recovering gay community will require more than just getting clean and sober. It will take becoming more comfortable with our sexual selves and learning how to make a strong commitment to staying safe and avoiding relapses around sex. This may be as difficult to some as getting sober, but it is well worth the effort.

Just remember, being clean and sober will not automatically keep you safe. Work on your sexual issues while you work on your sobriety. Otherwise, you may find that sex will lead either to relapse on your drug (or drink) of choice, or it will lead to HIV infection. Or both. ▼



18th Street Services Building. (Photo: S. Savage)

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Pecs and Abs

Men Cheer Women— And Vice Versa— At Physique '89

by Butch Anthony

June 1989
Dear Batman,

Do the damn movie any way you like. I'm moving to San Francisco.

Love, Robin

When Stuart Siegel arrived in San Francisco, he got a job working the check-in counter at the City Athletic Club. Joe Dupuis, the porn star Joe Cade, judged best all-around male poser at Physique '88, was then the trainer there. Undaunted, Stuart joined the Arcadia Bodybuilding Society (ABS) and prepared himself to compete.

Last Saturday night, June 24, at the Palace of Fine Arts theatre, Siegel, 22, was the youngest of the 60 entrants in Physique '89. Performing with fellow City Athletic Club trainer John Jay DeLeon, the Batman to his Robin, he produced the sexiest of the performance pieces that make gay and lesbian bodybuilding a revolutionary new force in this now century-old American sport.

The peppery pair began with some traditional poses. Oiled up, Stuart's skin has a reddish glow to it, a match for his auburn hair, and being long and lean, his body is now the very embodiment of Charles Atlasian ideals.

John is Spanish, and he bunched his thick, black hair into a ponytail to complement his dark eyebrows and his bushy mustache, both used to skillful theatrical effect. Kneeling down in front of Stuart, his big, bronzed back to the audience, he gave us an image as old and exciting as gay manhood itself. Their music was pulsating, electronic, a jungle beat for beautifully enacted body heat.

As distinctive and pleasing as the three male pairs performances was the solitary female counterpart. Envision two blond wonderwomen in bikinis of red silk. Add silver sparkles to the oil on their golden limbs.

Their answers to male eroticism were soft caresses and loving holds. They unfolded their bodies and entwined their limbs while mouthing the words of a slow, rich paean to love.

Most innovative of all were the mixed pairs, bodybuilding routines by a man and woman together. During the first, the woman sitting next to me said, "She's bigger than he is." Then she shouted, "C'mon, man. Get hard!"

The loudest applause of the evening went to the gold-medal winning pair who came next, Liz White and Edmond Blagdon of Sacramento, both Goya-esque. My neighbor told me Liz is the owner of Valenti's, one of the out-of-town gyms hard at working making gay and lesbian bodybuilding an international sport. "It's for the mind as well as the body," she said. Entrants from gay and lesbian gyms all over the world are expected to perform at Gay Games III next August in Vancouver.

Saturday night's event was the three-year-old child of one of the surprise hits of Gay Games II. That year, the all-day competition and the evening's award performances were held at Civic Center Auditorium. Tom Waddell himself was one of the tearful presenters. So extraordinarily beautiful did this assembled cast of heroes turn out to be that men ended up on their feet for women, and women screamed themselves silly for men.

Moved to action, George Birimisa, new to his sixties, in an earlier role a gay playwright, collared friends, organized ABS, and set about developing both a system and a set of ethics to guide our new community's incarnation of another traditional form. On this score, the big news at Saturday night's event was the announcement that bodybuilders who used steroids would not be allowed to compete.

This year, both the man and woman selected best all-around

posers—Ron Alvarez of San Francisco and the lovely and entrepreneurial Liz White—were ballerina bodybuilders. Leslie Ackerman and Robbie Head of San Francisco received awards for having the best abs, short for abdomens.

The most enthusiastic members of the audience were the sisters from Sacramento, many of them friends and lovers of the contestants, a support network that one presenter, looking smugly at San Franciscans in the audience, referred to as FLABS.

The big service awards went to Birimisa, with love from his board, and to Rose Mary Mitchell, chosen for the Kurt Troester Memorial Award, established to honor an original contest organizer fallen to AIDS. Mitchell has been an ABS board member and a Gay Games booster since 1986.

For the organizers, the big step was moving the show to the Palace of Fine Arts. Last year, in the auditorium of Mission High School, the crowd was far livelier.

George Birimisa, by the way, showed his prejudices by competing not in the over-60 group, but alongside the show-stealing Ron Alvarez in the bantamweight class. Bantam Man, we love you!



Above: The Sacramento team, from Valenti's Gym, contestants in last Saturday's Physique '89. Top: Light heavyweight gold medal winner Carlis Sharpe.
(Photos: S. Savage)

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To make an appointment (in Spanish or English) for testing, call:

621-4858

For more information (in Spanish or English), call the San Francisco AIDS Foundation Hotline:

863-AIDS

In San Francisco (800) FOR-AIDS
TDD (for hearing impaired only) 864-6606

For Asian language/community information, call the Asian AIDS Project: 929-1304

Friday

(Continued from page 9)

committee toward running for state insurance commissioner when it becomes an elective post next year.

State Senator Milton Marks is hopping mad and tells me it is a "damned lie" that he fell asleep during one of his own fundraisers in Sacramento recently, as was reported in **Herb Caen's** column.

How's that again, Chief? In Oshkosh, Wisc., 11 men were arrested recently for allegedly making advances to undercover police officers in that city's Rainbow Park. Patrols will continue, says **Police Chief James Thome**: "We're not San Francisco—that type of behavior is not accepted here."

An overflow crowd that would warm the hearts of any politician attended **Dianne Feinstein's** birthday dinner last Tuesday night at the Fairmont.

Required reading for all political junkies: *The Jackson Phenomenon*, a behind-the-scenes book on *Jesse* written by his former campaign press secretary, who says that while she still believes in Jackson's so-called "message," the messenger himself is an "extreme egomaniac, a bully."

And a salute to *Examiner* columnist **Bill Mandel** for his excellent column exposing television's **Arsenio Hall**, and his mocking of gays. "They're gonna have a Gay Day Parade here in L.A.," Hall said on the air. "Gay people should be allowed to celebrate whatever the hell it is they celebrate." It was all downhill stuff from there. I wonder what Hall would think of a half-hour of prime-time anti-black material? But then, what are we to expect from someone who calls homophobe **Eddie Murphy** his "hero"?

Hypocrite extraordinaire: Texas Senator **Lloyd Bentsen**, who publicly quit three segregationist social clubs last summer after he was picked as the Democratic vice nominee, has now quietly rejoined the all-white Houston River Oaks Country Club, the Middleburg Tennis Club in Middleburg, Va., and the Ramada Club in Houston. So much for Senator Bentsen's liberal agenda.

And you read it here first: Lyndon LaRouche, now serving 15 years in prison for mail fraud and conspiracy, says he'll run for Congress in '90 against GOP Congressman Frank Wolf in Virginia's 10th congressional district. Does Lee Atwater know about this?

TV talk-show host **Johnny Carson** on speculation that ex-speaker Jim Wright, D-Texas, is thinking of running again for the House seat he's resigning under a barrage of ethics charges: "Isn't that like Lincoln wanting to go back to the theatre?"

Randy Shilts' column Monday in the *Chron* on the antics of AIDS Coalition to Unleash Power (ACT UP) at the recent AIDS Conference in Montreal is sure to cause controversy. Shilts says that while "the reason for the growing anger of the new breed of AIDS militants are understandable, their methods are becoming so confrontational that they are beginning to backfire." One doesn't have to agree with Shilts, but for my money he is one of the best writers anywhere, and never reluctant to let you know where he stands on an issue.

ACT UP—INS

(Continued from page 5)

Adolfo Mata, of Latino AIDS Project, spoke of the daily horror stories concerning foreign Latinos who have been HIV-tested for legalization requirements, finding out they are seropositive and not receiving proper counseling.

Moises Montoya of ACT UP presented his speech alternating between Spanish and English translation.

"We're here because the INS continues to harass undocumented workers and activists who talk about politics that go against official government policy," he said.

He warned that the INS would use HIV test results against immigrants attempting to enter the country. This warning followed news that morning that INS Commissioner Alan Nelson suggested to Congress that the INS be allowed to increase computerization in a system of national identity cards to control immigration, as South Africa does.

Richard Publia of ACT UP read a statement from Dutch traveler Hans Paul Verhoeft, detained from entry into the United States in April:

"This virus has already spread all over the world. Trying to stop it at U.S. borders is comparable to chasing ghosts." Verhoeft called the new immigration guidelines issued in May "small improvement but still discriminatory. People with HIV disease



Members of ACT UP protesting Immigration and Naturalization Service regulations on people who are HIV-positive.
(Photo: Barbara J. Maggiani)

must be allowed free travel."

He said he felt the United States had punished him for having AIDS, and although he was initially depressed, he said he intended to challenge the border authorities again next year while traveling to the 1990 AIDS conference in San Francisco.

An endorsement of the ACT UP demonstration by the San Francisco AIDS Foundation called the new selected waivers for HIV-infected individuals a "transparent diversion and a band-aid solution based on false premises."

David Glassberg of People With AIDS/San Francisco pointed out the absurdity of holding an AIDS conference where HIV-infected researchers were prohibited from attending.

Ignatius Bau of the Coalition for Immigration and Refugee Rights and Services spoke of the irony that the first time President Reagan had ever publicly mentioned the word "AIDS" was when he proposed that every immigrant seeking entry into this country be tested for HIV.

The speeches were followed by guerrilla street theater and a

game based on "Red Rover, Red Rover, let so-and-so come over." The Barbie and Ken types were allowed to pass the borders, but people with color and people with HIV and "gay-looking people were detained. When a Jesse Helms effigy/pinata was carried out, the crowd was encouraged to beat its head in, and out poured packages of condoms, falling to the pavement.

The peaceful but boisterous action ended with a group chant, "Give me your tired, your hungry, your poor; give me your people with AIDS!" ▼

HIV RESEARCH STUDIES Available in the East Bay

The MERRITT-PERALTA MEDICAL CENTER, in affiliation with the UNIVERSITY of CALIFORNIA, is conducting a number of HIV research studies. Some of these studies provide treatment options not normally available for persons with HIV disease.

Studies that are now open include:

- * AZT for HIV+ people who are without signs of disease
- * BETA-INTERFERON with low-dose AZT for people who cannot tolerate full-dose AZT
- * RIBAVIRIN for people who cannot take AZT
- * FLUCONAZOLE (an oral medication) for serious fungus infections in people with AIDS
- * FLUCONAZOLE versus MYCELEX TROCHES for thrush infections in the mouth
- * MEGACE for the wasting and weight loss associated with HIV disease, ARC and AIDS
- * Two new oral therapies for acute Pneumocystis pneumonia
- * A comparison of SEPTRA/BACTRIM (oral antibiotics) and PENTAMIDINE (inhaled antibiotic) for preventing the recurrence of Pneumocystis pneumonia in people with AIDS after their first PCP pneumonia (includes free AZT)

RESEARCH STUDIES DO NOT REPLACE THE NEED FOR REGULAR EVALUATIONS BY YOUR PERSONAL PHYSICIAN. IF YOU ARE INTERESTED IN PARTICIPATING, PLEASE CONSULT WITH YOUR DOCTOR THEN CALL US AT:

(415) 273-8200

DEATHS

John H. "Jack" Minnick

Dec. 26, 1934-June 24, 1989

Jack Minnick died of complications following abdominal surgery at Kaiser Hospital, San Francisco. Born in Gainesville, Florida, he attended the University of Florida and received bachelor's and master's degrees, graduating with honors, and elected to Phi Beta Kappa. A lieutenant, he served three years on active duty with the

U.S. Air Force. After employment with IBM Corporation in New York City, Jack attended the University of California in Berkeley. He began teaching at Foothill College and then taught at De Anza College, where he was employed at the time of his death. He was a gifted teacher and author of mathematics textbooks.

A lover of music, he regularly attended the San Francisco Symphony and Opera. He was a skilled downhill skier, backpacker, and windsurfer. He skied at

all the major western resorts and hiked the entire John Muir Trail from Yosemite to Mt. Whitney. He often windsurfed in the cove at Candlestick.

Jack is sorely missed by parents, Fulton and Martha Minnick, and sister Marjorie Niblack of Gainesville; sister Evelyn Childress of Atlanta, Ga., and cousin John Harrold of San Francisco, and by numerous cousins, nieces and nephews. His dear friends of the Bay Area mourn his passing and are thankful for his friendship: Elaine and Don Svihla, Alvin Gomer, Richards Dillingham, King Park, Robert Wilde, Robert Gazelle, Robert Concannon, David Greenberg, James Wathen, Keith Kerr, and colleagues and friends at De Anza College.

A memorial gathering will be held Tuesday, July 11, at 7 p.m. at the Forrest Hills Association Clubhouse, 381 Magellan Ave., at Montalvo Street, San Francisco. Friends and colleagues are invited to attend and requested to bring a single flower.

Jack's remains were cremated and his ashes scattered along the Sierra mountain trails he loved so much. Donations should be made to the charity of your choice.



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James Wallace Boyd

July 22, 1945-June 20, 1989

Although ill with AIDS for nearly two years, Jim's death on Tuesday, June 20, took us by surprise. His family and friends had come to Ralph K. Davies Medical Center to be by his side.

Jim was the consummate gentleman. For 10 years he worked at the Midnight Sun, where his

and bright smile helped convince many of us that we would be happy in our new home of San Francisco. Jim loved to be surrounded by the friends he attracted so easily. He will be remembered for his quick, easy laugh, his kindness and his loyalty.

Jim was born in Pittsburgh, Pa., and graduated from the University of Miami, where he was a champion diver. He came to San Francisco in 1971. Jim had moved briefly to Los Angeles, but after a bout of PCP returned to San Francisco with his friends here. Among the many who will miss him are Rob, Charlie, David, John, Mark, Preston, Patrick, Chris and the folks at the Midnight Sun.

Jim's parents, Betty and Harry Boyd and his sisters, Todd and Lynne, were with him at the end. Jim also leaves five nieces: Barbara, Susan, Kathy, Lynne and Maryanne; his namesake nephew, Jimmy, and a host of admirers in Los Angeles and San Francisco. Once again, we have lost one of our best.

Jim's ashes will be scattered with those of his cat, Buck, outside the Golden Gate on July 22, his 44th birthday. A celebration of his life will be held later that day. For information call John at 431-3498. ▼

"Aki" Gene Kuwaye

June 22, 1960-June 21, 1989

Our friend Aki passed away unexpectedly a day before his 29th birthday. Aki was born in Honolulu and moved to

San Francisco in 1979. He was a quiet and gentle person who had a wry sense of humor which he shared with his close friends. Aki was a caring and loving person. He always found time to help others. He was a volunteer at the Kimochi Senior Luncheon Program, National Gay Rights Advocates, and other community-based organizations. Aki loved parties, travel and the Lesbian and Gay Freedom Day Parade and Celebrations. Aki had many friends. His friends were his family. He will be dearly missed by all of us.

The memorial service will be held Friday, June 30, at the Daphne Funeral Home, on 1 Church St., 8 p.m. For more information, call 863-6025 or 626-0571. ▼

Paul David Gates

Oct. 16, 1956-June 21, 1989

Our friend and companion passed peacefully in his home on the first day of summer after a lengthy battle with AIDS. Paul will be remembered by many for his outrageous wit and humor, charm and jovial laugh.

His love of life and kindness to those around him was his greatest gift.

Paul had a thirst for knowledge and always ready to share it with others. During his last months he took up German and sign language. Paul was employed by Viacom Cablevision in San Francisco and was greatly admired by his co-workers.

Paul had one request for those affected with AIDS and for those loved ones, that

Hepatitis & AIDS

Troubled livers cannot process starch and protein; wasting diseases result. Fresh fruits and steamed vegetables are required. Detoxification is the first step to health. Free ENEMA book call 864-8597 or pay \$2.50 at the Jaguar.

to be supportive and sensitive and have a positive attitude.

Donations can be made in his name to the San Francisco AIDS Foundation.

A gathering will be held. For more information, call Douglas at 626-8118.

We will all miss you, Paul, and may your spirit shine on forever.

Love, Cheryl, Chris, Vicki, Magaro, Romenia, Douglas and all those at Viacom Cablevision. ▼

gifted for languages, had a great memory and beat everyone at Trivial Pursuit.

He is survived by his lover, Chuck, his mother, two brothers, a sister and many, many friends here, around the country and in Europe, all of whom loved him dearly.

A memorial service will be held at 7 p.m. on Sunday, July 9, at 2470 15th St.

Ciao, amico mio, ci vediamo! ▼

Theron G. Althoff (Terry)

Died in this city on June 12. Survived by his mother, Irene Parker, of Phoenix, Ariz.; his half-brother, Duane Parker,

Phoenix; his step-father, Dwight Parker, of Phoenix; his aunt, Lucille Webber, of Jacksonville, Fla., and many other friends and co-workers at Southern Pacific and Western Union. He was 47 years old and a former treasurer and founding member of the San Francisco Gay Men's Chorus.

Friends are invited to attend memorial services Thursday evening at 7:30 p.m. at the Chapels of Arthur J. Sullivan & Co., 2254 Market St., between 15th and 16th streets. Interment will be in Redwood Memorial Gardens, Guerneville. ▼

Bob Damron, Publisher of Gay Travel Guide

1928-1989

Bob Damron, creator of the original gay travel guide bearing his name, passed away on June 20.

Although famous for the creation of the Bob Damron's Address Book, his primary occupation was owning some of the most popular bars in the '60s and '70s. Damron started with the Red Raven in the late '50s in Los Angeles before relocating to San Francisco, where he opened the Hideaway. He went on to create the Rendezvous, Febe's, Alley Cat, PS, Church Street Station, Casa de Cristal, Jackson's and Alfie's.

The last bar that Damron opened was the San Francisco Eagle, which remains an institution in the city.



Bob Damron.

After selling his gay guide business in 1987, he retired to Los Angeles and settled back in the family home with his brother, Norrie Damron. He died there of complications from AIDS. ▼

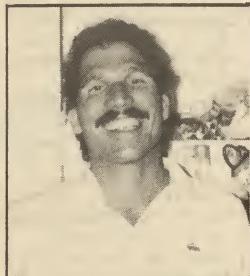
Michael E. Cattuzzo, Arts Administrator

Michael E. Cattuzzo, administrative director of the Performing Arts Workshop, the innovative program that has transformed thousands of Bay Area youngsters (and not-so) into dancers, singers, actors and mimes, died Thursday, June 22, of liver disease at Kaiser Hospital.

Cattuzzo, 32, was Performing Arts Workshop's spark plug. His responsibilities ranged from community liaison to fundraising, from producing PAW's print materials to coordinating volunteers and interns. Among the PAW projects Cattuzzo ran were Theatre for the Elderly and Artists in Schools.

Gloria Unti, founder and executive director of PAW, praised Cattuzzo's role as "critical" in the workshop's success.

"As the years went on," said Unti, "Michael took on more and more responsibilities until finally he really was doing two complete jobs for us—fundraising and administration. Michael was grand to work with, full of humor



Michael L. Cattuzzo.

and fun, full of energy, a very caring and principled man, with a tremendous sense of fair play. We will miss him enormously."

USF professor Deborah Nagle, a collaborator with Cattuzzo on many arts projects, added: "Michael's life is a wonderful example of the ideal of the dignity of living without bias or motive. Michael's world was a place of peace."

(Continued on next page)

Jim Lansdowne, Milk Club Leader

Long-time gay community leader and activist Jim Lansdowne succumbed to a two-and-a-half-year bout with AIDS on Monday, June 19. He died peacefully at his home in Vancouver, B.C., in the arms of his partner of 11 years, David Lewis.

Lansdowne, former vice president for political affairs, and political action chair of the Harvey Milk Lesbian and Gay Democratic Club, never let the fact of his illness interfere with his community involvement.

He was a moving force in most progressive political campaigns in Northern California since 1979, having inspired and motivated people into positive action.

Lansdowne had a successful career as a marketing manager for Pacific Bell and had worked for the Bell System for over 12 years. He was on his way up the corporate ladder, as well as the political ladder, when stricken with AIDS in November 1986.

Forced to drop out of many direct activities, he nonetheless continued his work from numerous hospital beds and home environments, continuing to make a mark and be effective.

Cattuzzo

(Continued from previous page)

An Isleton native, Cattuzzo grew up in Lodi and earned his master's degree in education at San Francisco State University.

While at the university, he served as employment developer at the Career Center and as educational curriculum director for the Department of Family and Consumer Services, somehow finding time to edit the S.F. State publication, *This Week at State*.

In 1979, he spent six months as an exchange student in Italy at California State University, Florence.

In 1982, Cattuzzo opened his own multi-media and graphic design business, Techné Design. In 1982 and '83, he managed the photography section of Contempo Gallery.

Raised on a small orchard, Cattuzzo came home to Lodi every November to help with the family walnut harvest. For 12 years as a schoolboy, he was a 4-H Club member, winner of many awards at the San Joaquin County Fair, and, once, a national 4-H award in the foods category.

Music and politics were important to Cattuzzo early on. From the age of 3, he stood in front of the family TV imitating Elvis Presley every time "The King" made an appearance. This childhood fascination was to blossom into an ongoing study of (and abiding passion for) the pop scene. In high school, he won the journalism award at graduation for his interview of then-Gov. Ronald Reagan.

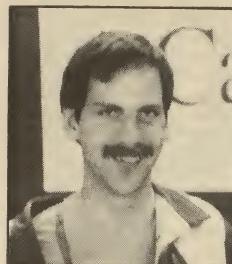
He is survived by his long-time friend Thomas Moulton, of San Francisco; his parents, Edward and Adeline, and his brothers, Martin and Paul, all from the Lodi area; his sister Sharon, of Stockton; his grandmother Theresa Morais, with whom he lived for two years while attending junior college in Sacramento; and a legion of friends.

Services are pending. In lieu of flowers, the family requests donations to Performing Arts Workshop, located at Fort Mason. ▼

Jim got involved in community affairs in Cleveland, Ohio, his birthplace, in the mid-1970s. As a director of Ohio's largest gay organization at the time, GEAR, he brought credibility and respectability to the then-struggling Ohio gay movement, through his warm and conciliatory personality. People listened to Jim where they may have not listened before, and his accomplishments in Ohio set the stage for his move to San Francisco in 1979.

In San Francisco, Jim became a moving force in the Harvey Milk Lesbian and Gay Democratic Club, being immediately elected to its executive committee and serving in various capacities for over nine years. He helped organize the successful 1980 March on Sacramento, and was one of the first community leaders, in 1982, to actively begin promoting AIDS education programs. He was a key person in the committee that published an early safe-sex brochure, in 1983, "Can We Talk?" and remained on the board of the Harvey Milk AIDS Education Fund until his death.

Jim's tireless energy and commitment found him involved in dozens of progressive organizations, always taking a leadership position. He worked on the campaigns of dozens of candidates for public office, as well as "No on 64" and other initiatives, and himself ran for several public offices in the 1980s.



Jim Lansdowne.

As a person with AIDS, Jim appeared in over 50 media stories, including *Newsweek*, television news, and talk shows, speaking out for people with AIDS. He challenged homophobia and AIDS-

phobia in every place he experienced it. He fought against international restrictions on travel for people with AIDS, after having been harassed in an attempt to enter Canada.

Jim leaves his lover, David Lewis, and his dog, Miz Brutus the Bassett Hound, as well as family in Cleveland: three brothers, two sisters, and his mother. Jim also leaves a legacy of caring, love and involvement that has forever changed the world in a positive way.

A private memorial service for family was held in Vancouver on Monday, June 26. A public celebration/memorial service will be held in San Francisco on Monday, July 10, at 7 p.m. at the Unitarian Church, Franklin and Geary streets. For further information call (415) 773-9540 or (640) 732-1269.

In lieu of flowers, Jim requested donations be made to either: Harvey Milk AIDS Education Fund, P.O. Box 14368, San Francisco, CA 94114, or to AIDS Vancouver, P.O. Box 4991, Vancouver, B.C. Canada V6B 4A6. ▼

Parade

(Continued from page 12)

challenged those in the Civic Center to continue to fight and struggle for gay liberation and against those who hinder the end of the AIDS crisis.

Cleve Jones, the executive director for the NAMES Project, issued a challenge to President Bush to view the quilt when it returns to Washington in October. He was followed by Mervyn Silverman, head of the American Foundation for AIDS Research, who also challenged the federal government. Borrowing from the movie *Network*, Silverman said he was "mad as hell and we're not going to take it anymore."

The Rev. Cecil Williams addressed the issues of the gay homeless. He also strongly emphasized the event organizers' position of inclusion for the homeless who were living in the Civic Center. Those living in the center had, several times, expressed a concern that the Sunday event would be used as an excuse to evict them from the area.

The afternoon concluded with Scott Johnston and Flo Tumolo joining with several parade and celebration organizers and performers to sing "United We Stand." As they sang, a giant birthday cake was brought to the stage. ▼

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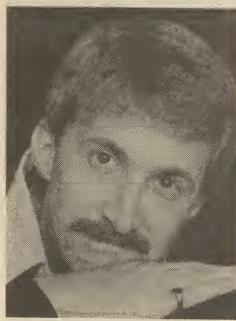


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Thomas Brent Lindsey



On Wednesday, June 21, Thomas Brent Lindsey, 36, son of Ruth and Glenn Lindsey of Murray, Utah, lover of Russell I. Kassman of San Francisco, died from complications arising from AIDS. Tom was born and raised in Salt Lake City and attended Skyline High School.

Tom moved from Salt Lake to San Francisco in 1975 and was one of the early support counselors at the Shanti Project. While employed as the administrative manager for the Bay Area Council, he continued to train numerous individuals for Shanti and was instrumental in the project's growth to accommodate the needs of a growing crisis in the early 1980s.

Tom was diagnosed with AIDS in March 1986. Rather than retreat into seclusion, he chose to return to Salt Lake and try to affect AIDS awareness in the state. He was a familiar figure on numerous AIDS discussion panels and television programs in Salt Lake City and in the state of

easily. He was a man of principle and cherished personal relations above all else. He was an avid reader and voracious snowball collector. He was frequently seen on stage and street alike as Mrs. Russell Kassman, and together with their son, Alvin, won acclaim at the last Castro Street Dog Show for their joint talent, which was shopping. Both wore ensembles from Neiman-Marcus.

In addition to his parents, Tom leaves behind three sisters, a brother, numerous nieces and nephews, Russell Kassman, countless friends, and of course his son, Mr. Alvin Lindsey Kassman of San Francisco.

Services were held on Monday, June 26, in Salt Lake City, and a memorial gathering of friends will be in San Francisco at a future date. In lieu of flowers, the family requests donations to be made to the Utah AIDS Foundation of Salt Lake City or the Shanti Project of San Francisco.

For more information, please phone 626-8444. ▼

Thomas Brent Lindsey.

Idaho, and he was a frequent speaker at church discussion groups. Tom was elected president of AIDS Project Utah until his illness prevented him from continuing. And shortly before his death, he was appointed by the governor of Utah to the state AIDS commission.

Tom was an outgoing, compassionate man who made friends

Walker

(Continued from page 3)

The letter to Biden also mentions Walker's "failure to meet *pro bono* obligations," which entail attorneys donating legal services to the poor. The supervisors note that Walker "could not identify one individual for whom he provided *pro bono* services during 16 years of legal practice."

The supervisors' letter points out that the American Bar Association's Code of Professional Responsibility "emphatically" calls upon "every lawyer, regardless of professional prominence or professional workload, to find some time to participate in serving the disadvantaged."

Walker testified during his Judiciary Committee confirmation hearings that he had tried only two cases before juries during his career as a lawyer. "By his own admission," the letter states, "Mr. Walker has no experience whatsoever in criminal or civil rights law. Yet, the [District

Court] handles upwards of 1,000 criminal and 500 civil rights cases yearly."

The supervisors also comment on "the apparent lack of a national commitment to identify and place qualified women and minorities on the bench," adding that "We find it completely incomprehensible that... Mr. Walker is the best and brightest choice to be made."

U.S. Senator Alan Cranston (D-Cal.) has opposed Walker's nomination from the outset, and sent a four-page letter to Biden dated April 4 detailing his stance against the appointment. "With respect to the Walker nomination," Cranston's letter reads, "I have reached the conclusion that he is disqualified" from being confirmed to the District Court.

Most of Cranston's letter focused on Walker's membership in the Olympic Club. "Walker's persistent refusal to terminate his membership" in the discriminatory organization "demonstrates a level of insensitivity inappropriate for a member of the federal bench," Cranston said. His letter also touched on Walker's heavy-handed treat-

ment of Waddell and the "Gay Olympics" issue.

Victoria Lion, Cranston's Washington, D.C.-based assistant press secretary, said that opposition by a judicial nominee's home-state senator "used to be a way of killing a judicial appointment." She added that such opposition "does not carry as much weight as it used to," and that the issue is "up to the discretion of the committee."

Senator Pete Wilson (R-Cal.) is responsible for Walker's nomination to the District Court, according to Anthony. "Wilson has one of the worst records in the U.S. Senate in promoting homophobes to the federal bench," Anthony said.

Anthony cited Robert Bork and John P. Vukasin as examples of the type of jurist Wilson supports. Vukasin, the presiding judge in the "Gay Olympics" case, stated in one of his rulings that "homosexuals are perverts," and once referred to a gay litigant as "that faggot," according to Anthony. ▼

SF Native Named Lambda Official

Lambda Legal Defense and Education Fund, the nation's oldest and largest organization dedicated to the rights of lesbians and gay men, has hired Ruth Herring as its first deputy director.

Herring, who joined Lambda on May 1, will oversee the organization's administrative, financial and fund-raising activities. Before coming to Lambda she served as grants officer at Lincoln Center for the Performing Arts Inc. in New York City where she helped raise \$7 million annually for performance and education programs.

"The committed and courageous people devoting themselves to the lesbian and gay rights struggle give me inspiration to continue fighting in the face of enormous obstacles," said Ms. Herring. "I feel fortunate to be joining the extraordinary staff and volunteers at Lambda."

Herring, a native of the San Francisco Bay Area, is a graduate of Brooklyn College and Yale University. She now lives in Brooklyn. ▼



Ruth Herring, newly named deputy director of Lambda Legal Defense and Education Fund.
(Photo: Tom Tyburski)

BAY AREA REPORTER GREATER BAY NEWS

Newspaper

At the Parade

INTERMINABLE, OPEROSE PROMENADE (A "Viewing" Nose)

Yes, I know it was confusing, but contrary to what you were thinking, I wasn't thinking! When Paul M. called and told me that the OPC was number 94—it turned out to be number 93, out of 109, and that Oakland's contingent would be in the first third of the parade, I should have sensed something amiss.

Well, this beloved paper, last issue, listed 109 entries, by golly. However a paper (*On Parade*) handed out on the streets last Sunday, listed about twice that many, which would place Oakland's entry, indeed, in the first third.

Egads! If one went by the "official" parade line-up, gobs of confusion would have been generated—no, I didn't even try to call "Ghost Busters"! Nevertheless, one peek "behind the scenes" on Castro and several cross streets would have given a slight clue as to the necessity of last-minute restructuring of the schedule, if you will. One can only imagine the heated confusion on Castro, but once on Market all was smiles and pride and pomp and circumstance.

Several things were obvious at this year's parade. The opening number of Dykes on Bikes gets larger and larger every year. Either that or they somehow manage to circle around the block for several passes at any given audience. The number of floats has diminished, and the amount of AIDS services and agencies, L&G employees, various and sundry political-statement makers, friends of gays/lesbians, friends of friends of gays/lesbians, friends of friends of friends who happen to know of one or two gays/lesbians, and religious-professional-service-white/blue-collar workers/pro/anti causes-student alliances-networks-allies-societies-etc. have increased a hundredfold.

(Continued on page 23)



The Oakland Parade Contingent float in Sunday's parade.

The OPC received its just and well-deserved applause and cheers. All those who put in tireless hours on end must be justifiably proud of their efforts. In my book (which I just may write some day!) it was a winner all the way around. The design was simplistic and to the point, with the climax being the mini AIDS quilt spewing from Terry's and Marge's sewing machines. (Actually, Richard H. made the quilt, and a damn fine job at that!) It was nice to see the "County's" Emperor and Empress on the float.

The Pom Poms were good too, but I miss the 18 and 20 bodies they had in the past. Six seemed like too small an effort for all the available talent over here.

With echoes of, "Please stand behind the second white line,"

"Would you kindly get your #@%!*# off my in-step,"

and "Hey, Hazel, that woman forgot to shave off her moustache and beard," ringing in our ears, we made it to a BART station before the end of the parade. After spending three hours standing, we were spent.

AIDS AWARENESS MONTH (A "Hayward" Nose)

Sources inform me that Big Mama's Condom Auction last week raised hella bucks for the AIDS Food Bank. Kudos to all who made it possible.

The culmination of the month-long emphasis, participated by Driftwood, Spoiled Brat, Big Mama's, and Turf Club, will culminate this Friday, June 30, at the Turf Club. Along with AIDS awareness information, there will be a night full of comedy provided by Marty Bleerman, Shan Carr, and Maureen Brownsey. Also on the agenda will be a raffle for a color TV. Tickets purchased for the 50/50 raffle on Sunday, June 18, are good for this drawing. The festivities are scheduled to begin at 8 p.m.

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UC-Berkeley Microfilming Bay Area Gay Publications

The history of the gay and lesbian movements in the Bay Area will be made available to scholars worldwide and preserved in a major microfilming project now under way at the University of California at Berkeley.

The "straight" community's reaction to the gay and lesbian movements is also included in this unique project, a cooperative venture between a private archive, the San Francisco Bay Area Gay & Lesbian Historical Society, and the university's libraries.

The project will be of interest to scholars in political science, history, sociology, literature and philosophy.

Funded by the nine-campus University of California Libraries Shared Purchase Program, this project will create preservation-quality microfilm of three decades of Bay Area gay and lesbian journals and newsletters.

The microfilming project is a major achievement for the Historical Society, whose members have been painstakingly collecting intact runs of these historically important Bay Area publications for many years.

The society is lending the most important titles to the book and paper conservators at the Berkeley campus library. The often brittle and deteriorating journals are carefully ironed flat, treated for damage and microfilmed.

The project is expected to be completed in late 1990. At the conclusion, sets of microfilm and an accompanying descriptive guide will be available for purchase at cost from U.C.

Among the titles being microfilmed are *Bay Area Reporter* (1971-1988), *Sentinel* (1974-1988), and *Coming Up!* (1979-1980). Earlier publications include *L.C.E. News* (later called *Citizens News*, 1961-1967), *Cruise News* and *World Report* (1965-1967), *Gazette* (1970-1972), *Kalendar* (1972-1978), *Amazon Quarterly* (1972-1975), *Lesbian Voices* (1974-1981).

Also included are a number of local periodicals from the early gay liberation movement, such as *San Francisco Mattachine Newsletter*, *Daughters of Bilitis San Francisco Newsletter*, *Town Talk*, *Committee for Homosexual Freedom Newsletter*, *Maverick*, *Mother*, *Vanguard* and others.

The society continues to seek donations of missing issues and obscure titles. In addition to journals and newsletters, the Historical Society is interested in preserving records of gay and lesbian organizations, personal papers of individuals, and photographic images of all sorts. Anyone who might consider donating such items is urged to write the SFBAGLHS Archives at PO Box 42126, San Francisco, CA 94142 or call 648-6814.

Anyone wishing further information about the project may call or write either Bill Walker, SFBAGLHS Archivist at the above address and phone number or Pat Kreitz, head, General Reference Services, 208 Main Library, University of California, Berkeley, CA 94720, 642-7600. ▼

Pacific Center Names New Exec Director



Scott Walton, executive director of the Pacific Center in Berkeley.

business.

The Pacific Center is a 16-year-old, volunteer-based United Way agency that offers the communities of sexual minorities, including lesbians, gays, bisexuals, transvestites and transexuals, a wide range of unique and specialized programs and services. ▼

East Bay Demos Mark 7th Birthday

The East Bay Lesbian/Gay Democratic Club marked its seventh anniversary on June 18 at a banquet held at the Mandarin Garden Restaurant in Berkeley. About 50 club stalwarts and friends gathered to celebrate the club's accomplishments during the past year and to honor one man and one woman for outstanding service to the community.

Lesbian activist Kerry Woodward was presented with a plaque recognizing many years of behind-the-scenes work. Woodward, former co-chair of the Human Rights Campaign Fund, was lauded for enhancing the club's effectiveness by contributing her national political and fund-raising expertise to the club.

Former club President Bob Kegeles, who in January was elected vice-chair of the Alameda Democratic Central Committee,

In accepting the award, Kegeles spoke of the importance of openly gay candidates for public office and announced that he is seriously exploring the possibility of running next year for a seat on the Berkeley City Council.

In attendance at the dinner were Edgar Rakestraw, recently selected as an openly gay member of the rules committee of the state Democratic Party, and Tom Brougham, a former EBL/GDC president who was recently elected president of the Peralta Community College Board.

Club President Allan Shore announced that the next EBL/GDC general membership meeting will be held Aug. 24 at the West Berkeley Library. For more information call 222-8957. ▼

Shanti Program Needs Donations

The Shanti Residence Program is in need of quality furniture and household appliance donations to refurbish 13 different units which provide safe, low-cost, permanent housing for 47 AIDS-affected individuals in San Francisco.

The Shanti Project Residence Program has been in existence since 1983 and last year was home to 100 different people living with AIDS or disabling ARC. The homes have been furnished to date with a variety of donations resulting in a comfortable, though eclectic, mish-mash of haphazardly matching colors and styles. Direct donations or leads to wholesalers or retailers who

might help in the procurement of needed items are being sought.

New furnishings or excellent condition used items such as double beds, couches, dressers, color TVs, reading chairs, rugs, night stands, shelving units, kitchen appliances and kitchen furniture are needed.

The new Shanti Project Family Housing Shelter, which opened in May 1989, has benefited from furniture and appliance donations coordinated through the efforts of the Hospitality Industry Association's Philanthropy Committee. Shanti is seeking similar assistance in refurbishing the other 13 homes in the residence program. ▼

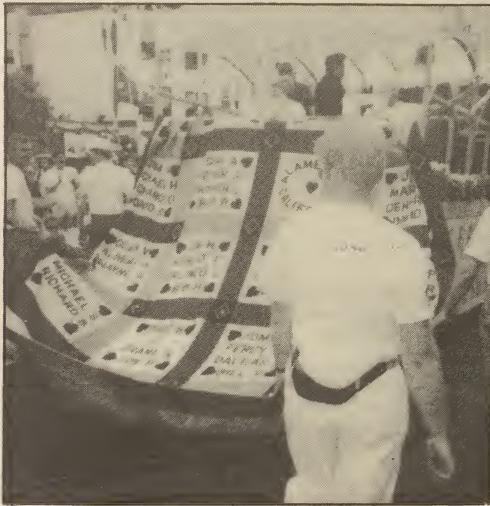
Nez Pas

(Continued from page 21)

OLLA-PODRIDA (A "Medley" Nose)

Ed Paulson wants to thank everyone who attended his birthday party, at Big Mama's on Sunday, June 18. He expresses his deep-felt gratitude to all at Big Mama's, and a special hug and kiss to Paul Grundman and David. "It was a great party!"

Speaking of Eddie P., the Spoiled Brat presents "The Third Annual Ed Paulson's 'Christmas in July' AIDS Food Bank Drive. It will take place on Sunday, July 30, starting from 4 p.m. and continuing until ???.



The rear of the Oakland Parade Contingent float.



Parade Award-Winners

Cable Car Awards and the 1989 San Francisco Lesbian/Gay Freedom Day Parade and Celebration Committee have announced the winners of this year's parade. Ten judges selected the winners from a motorized cable car located near the reviewing stands on Sunday. The winners are:

Marching Units

Outstanding Outrageous Group.....Dykes on Bikes
Outstanding Marching Group.....Shanti Project
Outstanding Musical Group.....The S.F. Lesbian/Gay Chorus
Outstanding Out of City Group.....Sacramento AIDS Fund
Outstanding Theme Group.....Project Open Hand
Outstanding Performance.....Cheek to Cheek

Floots

Outstanding Theme.....Women's Contingent
Outstanding Out of City.....C.G.N.I.E., Court of Sacramento
Outstanding Creative.....The Corral and Golden State Gay Rodeo

Outstanding Inspirational.....AIDS Emergency Fund
A special inspirational award was presented to Gays Over Sixty for their participation in this year's parade. The Oakland Contingent made an outstanding showing this year, but it has been placed in the Hall of Honor of Cable Car Awards, so it was not eligible to win.

Judges were Hank Cook, Peter Cyr, Arthur Sampson, Bob Docca, Joel Coleman, Roy Harteneaux, Jim Melsi, Terri Warkenthien, Marga Gomez, Jo Ann Shirley, and City Attorney Louise Renne.

For Cable Car Awards the 1989 Judges Committee co-chairs were Susan Fahey and Larry Eppenette. The co-chairs of Cable Car Awards are Bob Cramer and Hydie Downard.

The winners of these awards will receive special Cable Car Awards at the 1990 Cable Car Awards and Show next March.



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The flyer emphasizes one and all to clean out cupboards, closets, attics and even garages to make donations to a worthy cause. Collections will be at local Hayward bars or contact Ed P. at Big Mama's for further information.

Speaking of flyers, I kind of think that the one advertising the foregoing fund raiser misspelled Ed's last name! What the hey... it's Christmas... and 102 degrees in the shade!

Speaking of hot, don't forget Town & Country's sixth anniversary party on Friday and Saturday, July 7 and 8. On that Friday, there will be a show presented by none other than the Misses Stephanies and Morgan. Show time is slated for 9 p.m. On that Saturday, there will be a barbecue and Thorne and Roses

will entertain from 4 to 8 p.m. Adding to the festivities will be lots of raffles, prizes, and games—including, I'm sure, those infamous and habit-forming pull-tab lotteries.

Speaking of don't forget, do just that (*don't forget!*) concerning Princess' efforts to get the peas (and a lot more food items) to the AIDS Food Bank at the Center. Please be reminded that the Princess herself will reward your donations with a complimentary Schnapps of your choice. She is on the planks—among other things—at the Bench and Bar Tuesdays through Fridays from 3 to 7:30 p.m.

Speaking of banks, head for yours and purchase a certified check or cashier's check for \$20 and make it payable to I.S.E. That way, you'll be able to procure a ticket to I.S.E.'s Coronation '89 "Welcome to Our Nightmare." Further information may be obtained by calling Ralph B. at 276-1725. All the phantasmagoria begins Thursday, Sept. 28, with the In-Town Show/Imperial Roast at Big Mama's, at 8 p.m.

Amusing, that button Bertha Jean bought for me at the Freedom Day parade: "If you are what you eat, I could be by morning." I guess my spouse will allow me to smile at that! Love, Nez.

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FIFE'S RESORT - THE WOODS (North)

Your \$1.00 donation with every vote
helps keep the AIDS Emergency Fund afloat

MEN, Eagles Rush Parade Footage To Bars, Hospitals

by Allen White

studios.

AIDS patients at San Francisco General Hospital and Pacific Presbyterian Medical Center were able to watch Sunday's Lesbian/Gay Freedom Day Parade through the combined efforts of the Male Entertainment Network and the California Eagles Motorcycle Club. It was all part of a first ever instant replay video network.

Working with parade organizers, the plans were coordinated with the grandstand seating, which was located nearby. Acting as emcees for the taping and also the grandstand spectators were Hank Plante of KPIX and Ginger Casey of KQED. They were also co-emcees for the Cable Car Awards earlier this year.

At 11 a.m., the show began taping.

At the conclusion of the first hour the California Eagles Motorcycle Club began their part of the operation. They rushed tapes out of the mobile truck on Market Street to waiting motorcycles, which whisked the tapes to the Male Entertainment Network

As the tapes were completed, California Eagle bikers began their trips to bars across the city. One biker headed South of Market to the Eagle and to the Rawhide. Another courier made his way to the Castro where tapes were distributed to the Castro Station, Moby Dick and the Pendulum. Tapes were also delivered to Maud's, Amelia's, the Galleon and the Polk Gulch Saloon.

Other couriers were making their way to the AIDS wards at San Francisco General Hospital and at Pacific Presbyterian Medical Center.

As the tape of the first hour was being finished for distribution, more California Eagle members were rushing the second hour to the MEN studios and the process was repeated.

Later on Sunday another set of tapes was delivered to the Turf Club in Hayward.

Monday afternoon a complete set of parade tapes was also provided to patients at Davies Medical Center.



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Among his more famous devotees are

Robert Redford, Gavin Mcleod, Gloria Swanson, Dr. Lendon Smith, Sidney Portier, Conway Twitty and in 1962, he was personally invited to the White House by John F. Kennedy for a private two hour session on Juicing.

When not on the road lecturing, he spends time at home with his 33-year-old wife Lynn and their two young sons, John, 5 and Jay, 3.

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What people are saying about The Juiceman

"No matter what your age, Jay's information will help you live a healthier, longer and happier life."

-S.F., Daytona Beach, Florida

"A Crusader, a man of destiny, a guru, the father of nutrition."

-The Journal-American

"He has more stamina and energy than a man half of his age."

-R.C., Seattle, Washington

Watch Jay on the following talk show:

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JULY 9th

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BAY AREA REPORTER

ARTS & ENTERTAINMENT

Presenting Charles Nelson Reilly Presenting Oscar Levant

by John Karr



Stan Freeman stars as the late Oscar Levant in *At Wit's End* at the Waterfront Theatre.

What are these three men doing together? First, Oscar Levant, the pianist, composer, actor, and author, who has also been described, and is perhaps better known as Neurotic, Hypochondriac, Insomniac and Wit; then Stan Freeman, the pianist, composer, and actor; and finally, Charles Nelson Reilly, who is neither a pianist nor composer, but a well-known actor and director.

Answer: In the absence of the first-named, who died in 1972, the last two have collaborated as performer and director on the play for one man, *At Wit's End*, which brings a parade of Levant's acerbic wit, warm humanity, and piano playing thrills to the stage.

Charles Nelson Reilly was in town for the local opening of the show, which is playing at the Waterfront Theatre in Ghirardelli Square. Although most people think the flamboyant game show personality is a parade unto himself, he was planning to ride in the San Francisco Gay Freedom Day Parade. It's his general habit to ride in whatever gay parade he's near—he's been a participant in the Los Angeles parade for some years—and this year the one he was near was ours.

While such appearances could be mistaken for publicity stunts, they run much deeper, although Reilly disallows they are statements of his personal identity.

"I never discuss that because I think too much is said about that. If you have a heterosexual guest, no one ever says they're

heterosexual. So I don't get into that. It's human rights, is what it is."

Reilly may guard his personal life while speaking, but he has been more forthright with his deeds. He recalled the float Studio One sponsored in the Los Angeles parade one year. Its sign was supposed to read "Entertainers for Gay Rights," but instead announced "Gay Entertainers for Human Rights."

"You never saw people get off so fast!" Reilly laughed. "You'd have thought it was the Titanic. You know what I'm saying?" he dished.

The float, with sign unchanged, drove through the parade bearing only Reilly and Michael Kerns. And those human rights for which Reilly appears in gay parades have become more personal to him in a different way.

"I've lost about 60 friends to AIDS," he told me. "I lost my agent, who was 32 years old. When he was in the hospital he said to me, 'You're a director. How do I do this scene?' And my good friend Leonard Frey died. So you go in the parade for those people."

Although Reilly honors his gay peers and friends in the entertainment field, he's had little connection with gay theatre. He was asked to direct the production of *Last Summer at Bluefish Cove*, which played here several years ago, but had to turn the offer down because of conflicting commitments.

But in his own way, with his quips and outgoing manner, he wears the mantle of gay performer on television, where his guest appearances and game show hostings are seen by millions.

The offstage Reilly is a little



Charles Nelson Reilly

calmer than the one television viewers know, and calmer than the musical comedy star known to Broadway fans from his Tony winning role in *How to Succeed in Business Without Really Trying*, and his Tony nominated role in *Hello, Dolly!* (both from the era when there still were Broadway musicals with stars in them). Strangely enough, Reilly, who was born in the Bronx in 1931, began his career as neither performer nor director.

"I was a teacher," he told me. "I taught acting for 25 years at

(Continued on page 28)

'Wonderland'

Does the Gay Guy Always Have to Get It In the End?

by Steve Dambach

The San Francisco premiere of Vestron Pictures' feature release *Wonderland* at this year's San Francisco Lesbian and Gay Film Festival contains a disturbing but familiar note about the state of mainstream filmmaking. Apparently, it is still considered good practice to kill off the lovable fag.

To cut to the chase, our hero Eddie dies from an unattended knife wound while his runaway buddy Michael doesn't notice until the next day. Eddie hid his wound for some reason until it was almost too late. Then Michael runs away to get help, but dramatically rescues Eddie's dolphin friend instead, nearly killing himself in the process, and returns oddly alone just in time to watch Eddie die. He screams "Why?" and so do we.

Up to that, *Wonderland* was going somewhere and saying

something about singing for your supper songs against your nature. Unfortunately, its unnecessary ending (Would a straight man or woman had to have died to make a point?) indicates that life outside of the system is precarious at best.

This archaic "getting what you want can kill you" attitude was acceptable but annoying in the Gay Film Festival replay of the 1971 "gay" film *Some of My Best Friends Are...*

But, in a contemporary film supposedly informed by the impact of AIDS on Britain it had to be twisted to fit into the sad-fag sensibility. Film historian Vito Russo worked so hard against in *The Celluloid Closet*.

This film did not have to have a happy ending, but *Wonderland* went out of its way to kill Eddie. This is particularly weird considering writer Frank Clarke (*Let-*



Emile Charles and Tony Forsyth star in *Wonderland*.

ter to Brezhnev) says, "I like to write about what's happening now, but I don't want to ram things down people's throats. I want to show hope, and I want all my movies to have light at the end of them."

Despite this film's sell-out, *Wonderland* does hold a lot of promise. Most notably its fresh stars, Emile Charles and Tony Forsyth, as Eddie and Michael, respectively, are good, new

players comfortable in their roles.

Charles is especially free as he camps his rendition of Marilyn Monroe in *Some Like It Hot*.

Hopefully these two won't get lost in the Hollywood shuffle.

Robbie Coltrane is a moment of light on the screen in a yellow gingham dress most actors would have suffered through. Likable Coltrane is of course also murdered. Fortunately, this happens off screen.

Underwater cameraman Mike Valentine's footage presents the grace, speed and symmetry of the dolphins while giving an average aquarium pool texture and brilliant depth. His work, *Diva*-esque styling, and some good dialog help *Wonderland* occasionally jump out of the murky water of summer films. The real wonder here, though, is what the rest of America will think of this film, if they think about it at all.

Anti-Male Sentiment Fueled Hughes' Emotional Performance

by Wendell Ricketts

"I can't tell a lie," Holly Hughes declares about halfway through *World Without End*, her one-woman show in performance through July 2 at Life on the Water Theatre. "If you came here to hear lies, you're out of luck."

By the time the announcement comes, though, we already know what she means it. Hughes has told so much truth by then that she is nearly terrifying.

Hughes doesn't just edge up on the conditions of life; she doesn't just stick one toe in. No.

Hughes dives right in, and when she comes out again, standing there dripping wet, she doesn't tell you that the water was fine, either. Nope, she tells you just how cold that water really was. She may even get some on you.

By rapid turns poignant, funny, chilling and defiant, *World Without End* is Hughes' elegy to the memory of her mother, a striking monologue for mixed voices.

Hughes' work last appeared here in October, when Life on the Water presented *Dress Suits for Hire*, Hughes' tale of lusty lesbians play-acting (or were they?) the vagaries, demurs and deceptions of intimate relationships. Known in particular for her irreverent, even contemptuous swipes at the labels other folks apply to sexual styles, Hughes is a familiar figure on New York's performance-art scene. Hughes first presented *World Without End* in workshop nearly a year ago, fully expecting it to be "so offensive that nobody would like it." Much to her delight, the piece has been wildly popular with both audiences and critics.

As *World* opens, Hughes slouches behind a green, slightly seedy naugahyde recliner. The chair, an end table, a vase of cut flowers, and an overgrown pot of fuchsia are the only set, the only props. As Hughes begins to speak, one leg and arm alone are visible. Her pale wrist and forearm dip, arc, and retreat like some nimble feathered thing; her spread fingers are plumage.

A bird is, in fact, precisely what Hughes is recalling. In her childhood, she tells us, a bird nested in the tree outside her bedroom window. The same individual lived there for years, until one season another bird claimed the nest for her own. With surprise, Hughes recognizes the new resident as the daughter of the first. But the nest itself is a bad job, tumbledown and ratty. What makes the daughter want to come back to *that*?

"I guess she didn't know any better," Hughes reasons, "than to live in the mess her mother had made."

With that as prologue, Hughes faces the audience and launches into an elaborate series of interlocking narratives, some dream-like and richly poetic, others straightforward and anecdotal. For Hughes, the landscape of the human psyche is spacious and highly textured; it reveals shifting memory, archetypes and anomalies, deep shadow and sudden illumination. Hughes speaks as a child at times, twirling gleefully around the stage; at others, her voice is a lover's whisper.

"Have you been faithful to me?" she asks, wistful. "I've been faithful to you."

But each of these threads is woven deliberately into a grander fabric. It is her kinship with her mother that Hughes ultimately wants to account for. As a child, Hughes is wholly enveloped in a universe of her mother's making; she wants to be just like her, she wishes she were nothing like her. And Hughes' mother, it becomes clear, was a woman of epic strangeness.

On one unforgettable mortify-



Check out Holly Hughes one-woman performance at Life on the Water Theatre through July 2.

ing evening in Hughes' childhood, her mother hacked a porcupine to death in a crowded Denny's parking lot; years later, when Hughes admits that she "likes boys and girls," her mother shoots back, "No wonder you can't hold down a full-time job!"

Still, the monologue reveals, Hughes has spent a lifetime trying to learn her mother's "French," a code word that means sexuality, but not just sexuality. It is her mother's style, bravura and exoticism that Hughes wants; it's her ability to survive (and even to relish) her "otherness."

The fulcrum of *World Without End* is a section in which Hughes recounts a version of what analysts like to call "the primal scene." Summoning Hughes into the privacy of the bathroom, Hughes' mother strips naked and stands before her daughter. It is literally a revelation—a revelation of the body, certainly, but much more than that, and Hughes reels under the weight of her fresh knowledge.

"I can smell the ocean," she breathes, "the old one that used to cover the continent. There's no hint anywhere that I'm so full of oceans."

No hint, that is, until now.

What Hughes is up to here is

nothing less than the elaboration of her own creation myth, a cosmology of family life, complete with its major and minor deities, its own rituals, mysteries and transfigurations. Hughes' mother-of-the-many-faces spins at the center like a sun; she is sometimes Aphrodite, sometimes Kali, sometimes even Hecate.

But even as Hughes' mother imparts her magic, she bestows as well an experience of fundamental "otherness," or irreducible separation. Recalling her mother's garden, Hughes quips, "There's no word for a woman who has that kind of power over tomatoes!" But a moment later Hughes adds, with what seems like sadness, "There's no word in French or any other language for the kind of woman I am."

But if Hughes must live in the personal "mess" her biological mother made, she is also forced to live in the moral, existential

mess of Mother Earth. Having eaten of the tree called Life, however, Hughes can no longer ignore the tales that burn within her. She doesn't necessarily want to see what she sees ("I'm just like everybody else," she admits, "I just want to go to sleep."), but she can't avoid it.

Hughes' specific focus in *World* are the persistent threats she sees to the bodily and psychic integrity of women. Her references to rape, the Hedda Nussbaum trial, and the abortion controversy, then, are pointed and smack on target. Describing the impetus behind *World*, Hughes notes, "Men in this culture—and particularly straight men—literally get away with murder. But we're in this sort of post-feminist, post-Stonewall generation now and, as a woman, you're supposed to be over that. At the same time, I know that if the majority of men really cared about the problem of sexual violence against women, and saw how pervasive it was and what effect it has on the whole psychology of women, it would not happen to the extent it does."

"So there is an anger there that has been covered over and that hasn't really gotten talked about except maybe in conversations in coffee shops. And I think I wanted to say, no, it's not over with yet."

Ironically, if Hughes were purely an "angry feminist," her work would be easier for some to digest. By sympathizers, she would be welcomed into the fold. By detractors, she would simply be dismissed. Fortunately, however, Hughes clings tenaciously to her complexities and paradoxes, suddenly tossing a flash of startling wit into the monologue, unexpectedly shifting perspective, bravely insisting on describing her *entire* experience, not just the parts a select audience would approve.

Indeed, at one point, Hughes graphically relates a rapturous sexual encounter with a male co-worker. Yet later she teases, "We're all women here, right? I mean, we're all lesbians. Anyone can be a lesbian. Gender is no obstacle!" At still another point, she announces, "I hate men!" but throughout *World*, Hughes concedes a childhood yearning

(Continued on page 30)

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Peach Pie and Patsy Cline: A Good Time at Healin' Dirt

by Noreen C. Barnes

Somewhere in the Southwest, amidst the cacti and coyotes, two waitresses in a small diner spend their after-hours time in rehearsal for their big dream—to make it in Nashville as a countrywestern band called Patsy's Outlaws.

Sage, played by Betsy Burke, sits around the tiny tacky restaurant. Pam Peniston's set is complete and jukebox and a virtual shrine to Patsy Cline on the back wall), narrating the latest installments of her spy-novel adventures of lesbian twins. Her girlfriend, Jacey (Sydney Erskine), a powerful presence on stage, and always enjoyable to watch, is a lover of women and whiskey who won't let anyone else drive her white Wrangler (the contemporary equivalent of the horse for this cowgirl). She composes songs on the diner's paper napkins and stashess her money in a coffee can. She is, as one character calls her, "The Marlboro Man as a woman who doesn't smoke."

They have advertised for a third band member to replace Jewel, who once sang with them. Enter Wanda, a wide-eyed, bouffant-haired "apparition" in pink polyester, who has left her husband to pursue her goal to be a countrywestern singer. She has misunderstood their ad and responded to it, naively claiming that she has "always identified as a woman." Like Eva in *Last Summer at Blue*, the straight Wanda invades the lesbian environment and is transformed by it.

Jacey, who entices her women with the same lines and the same songs, turns her attention to Wanda as a potential conquest, causing the chocoholic Sage's comments and candy wrappers to multiply.

A high point of physical comedy is Jacey's confident stalking of Wanda, who nervously evades her by maniacally cleaning and making a painful attempt to fill salt shakers (Shaw is virtually Chaplin-like at this moment). This culminates with Jacey's erotic eating of peach pie and licking Wanda's fingers.

Sage is bestowed with some of the best lines ("That sounds like Kenny Rogers writing haiku with Jonas Salk"), and in the role Burke has an appealing off-beat delivery and an East Village performance artist's sensibility in exploring the stage. She sulks while Jacey benignly tolerates Wanda's attempts to make the diner more homey with a variety of tasteless arts and crafts and compulsive pie-baking. Sage calls Wanda a "Donna Reed on bennies," even though the latter's now-short hair and jeans

and newly-found feminist phrases signal her awakening of sorts.

Into this uneasy triangle enters Jewel (Cheryl Wilson), Jacey's ex, a black lesbian country-western singer whose self-assurance and sensuality matches Jacey's own. Jewel, on her way to fame and fortune has returned from Nashville to make Jacey a copyright offer on a song they wrote together. However, Jacey has some ideas of her own. As Sage observes, "She sees something better and she's gone."

Sage's three lovers, in a wonderfully staged scene, play out a fantasy of revenge for her abandonment of them. And a new triangle is formed, until...

Director Tracy Ward works skillfully with a sharp, funny, sexy script by Mary Casey and Pamela Gray, talented actors who have created distinct and alive characters, the eclectic and gifted composer Jeanine Strobel, and a design team that has provided maximum use of Theatre Rhinoceros' tiny studio space.

The predominantly lesbian audience opening night was very responsive, not only because much of the content of the play may have reflected some of their experiences and relationships, but because the work was also very well done. Ward knows how to pace a performance, and the script-writing, acting and production values were at a higher level than has generally been the norm for a lot of lesbian plays of this size and scale (both in San Francisco and nationally), with a few exceptions. The teamwork involved—particularly of Ward's collaboration with playwrights Casey and Gray—is hopefully a sign of the caliber of productions to follow. It is a fresh breath of country air for Theatre Rhinoceros Studio, and for lesbian theatre. ▼

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Betsy Burke and Cheryl Wilson star in *Healin' Dirt Diner*.

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A Different Kind Of Communication

by Steve Dambach

For a moment it is 1977 at "Excavations: Public Restroom In The Urban Environment," an important photographic installation of tea-room graffiti unearthed from an abandoned '80s public men's room "at the center of a densely populated urban area."

This brave display seriously captures a transitory form of communication in as close to a "natural" setting as possible without moving the whole room into the Southern Exposure Gallery at Project Artaud.

Upstairs, as you wind through the dark, empty corridors, marking your way to the main room, it feels private, as if this room is for a secret purpose. You can also hear if someone is coming. Specifically, dim lighting shows these urban cave markings in almost the same light they were etched.

Huge but art school cocks and a surprising number of rear full

body portraits tell the viewer what the artists had in mind. The words that accompany the massive phalluses and butts have faded because they were written in ink on marble. It is still very easy, though, to get an impression of what it was like to be in a charged sex space with nothing to do until the next man came in but draw on the wall.

Often the entries are an impression of the moment, like street graffiti, a giving in to recording the moment and an effort to say "I'm here." But, like cave etchings, these sex drawings and paragraphs serve more purpose than expression. As a boastful celebration they mark the best hunting grounds and recount memorable outings. One entry lists four different encounters by one- or two-word descriptions beside the time of day that each occurred. Also, like a primitive bulletin board, there are the expected "meet mes," too.



Anthony Aziz's *Excavations* (1988), a photograph of tea-room drawings.

It was interesting to see this mode of expression being treated as archaeology. In many parts of the country public toilet sex is still one of the only ways to make sexual connections, especially on the road. Traveling last year with Gay Cable Network from New York to New Orleans by van to cover the Republican National

Convention we discovered a brightly markered hot stop within an hour of the French Quarter. One entry had been made hours before. I wondered how the patrons would have handled a dozen gay reporters converging on their territory.

Even if you never did the tea-

rooms, you should check out this exhibit before it disappears July 2. There's even a private hallway with a 4x8 foot wall board and markers in case you're inspired or just want to beat off.

(*Southern Exposure Gallery, at Project Artaud, 401 Alabama at 17th Street, San Francisco*) ▼

Reilly

(Continued from page 25)

the HB Studios in New York. Naturally, when you're doing that, you're called upon to act a little, and you have to direct!"

And performing was fun, too. Reilly had done over 22 off-Broadway shows (causing Walter

Kerr to remark in *The Herald Tribune*, "If I see Charles Nelson Reilly's young, energetic face in one more opening number, I am going to be sick) before he was discovered by Jerry Herman. Herman starred him in the two revues that opened Broadway to him; he followed *Bye Bye Birdie* with *Business and Dolly*, and didn't have a chance to direct until 1966.

While teaching at William and Mary College in West Virginia, he directed Elaine Stritch in a production of *Private Lives*, which was so successful it moved off-Broadway. It also sparked the Coward revival: thinking it was dated, Coward's agent had been withholding the playwright's work. Reilly's production proved otherwise to him, and he released the works.

Most recently, Reilly's television appearances have complemented his directing career. In the '60s, however, he was still a Broadway performer—and that's a good thing, for if he wasn't, he wouldn't have done the musical *Skyscraper* with Julie Harris and formed a deep friendship with the actress.

"Julie was always spouting this poetry," Reilly recalled. "She was always doing readings of Emily Dickinson's poems." Out of friendship, he went to one of those readings. "Before the second word had gone by, I said, 'This has to be a play.'"

It took eight years to get that idea on stage, but Julie Harris in *The Belle of Amherst* was such a hit that the show not only enhanced Reilly's reputation as a director, but made him the officially recognized director of one-person plays. He has since done solo shows about Paul Robeson, Charlotte Bronte, Zelda Fitzgerald, and, now, Oscar Levant. Coming in the future is another show for Julie Harris based on Isak Dinesen.

"The trick is to honor someone who wrote," Reilly revealed. "If there's a lot of writing, you can get a play out of it. If the person you're honoring is not a writer, it's very difficult. But if you have a wealth of what they themselves wrote, you're kinda in business."

As proof, he points out less successful one-person shows based on Casey Stengel, Fiorello LaGuardia, Eleanor Roosevelt, Van Gogh and even Grandma Moses. The script for his Levant show follows his prescription, however, coming mostly from transcripts of Levant's radio shows and three best-selling books.

After a script full of the "honoree's" own words, only one other thing is needed: an event in the person's life to hang it all on. In *At Wit's End* that event is Levant's first public concert after a crazed period of drug dependency, breakdown, institutionalization and withdrawal. Levant gave concerts he called "Concerts With Comment," in which he alternately talked, told stories and played the piano. It's a perfect format for the show, allowing for witty storytelling,

bitter personal revelations and flashy piano playing. And, like *The Belle of Amherst*, the show had a long and difficult gestation.

"During our backer's audition in Los Angeles there was an earthquake, and on the second night after the premiere in Florida there was a hurricane," Reilly said. "The water was pouring in as Stan played 'Rhapsody in Blue.' You seem to inherit the life of the person you are honoring. Doing Emily Dickinson, we were rejected by everyone at first. With the Robeson show, we had pickets and rioting. With Oscar, we've had chaos bordering on frenzy, which is just how he described his life."

The director reflected a moment on these difficulties, and laughed insidiously: "It helps make the part real!"

The play about Oscar Levant is rooted in the man's long friendship with George Gershwin. Commenting on how the two men took to each other, performer Stan Freeman has said, "I guess it was as much of a love affair as two straight men can have without going further."

Reilly agreed.

"There's nothing gay oriented about the Levant evening, but it's so beautiful that it appeals to everyone."

At Wit's End aims at portraying a Levant who is more than caustic jokes, public self-deprecation, endless hunger for drugs and fine music making.

"What's interesting about the play," Reilly said, "is how I thought the witticisms are wonderful, so you play a little Gershwin, you play a little Bach, and you have a sweet little evening. But what fooled me was that it's really a full blown play. Audiences get into it as if they're watching a full play. It's because Oscar was quite a wonderful man; he's inspiring to anybody, he covers everything that's human."

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'Batman'

Keaton Strikes Out; Nicholson Bats 1,000

by Ron Larsen

Holy hype and hoopla, *Batman* hath arrived! But does it fly? Is it really this summer's long-awaited "super-colossal blockbuster," second only to the Second Coming, as all the Hollywood hucksters would have us believe? Yes and no.

At its best, *Batman* is a triumph of style over substance, a visually stunning achievement that even the hearing impaired can enjoy. At its worst, it is an opulent but emotionally overwhelming epic adventure with a bargain basement script that opts for Batmobiles and Bat-planes over plot development and character study.

On the plus side, *Batman* has all the production values and prodigious talent that a \$40 million budget can buy. And *every cent of it* is right up there on the screen—the fantastic set design and art direction, the outstanding cinematography and editing, the striking costumes and makeup, the amazing visual and special effects, a thrilling Oscar-caliber music score by Danny Elfman with songs by Prince, and the Dynamic Duo of Michael Keaton and Jack Nicholson sharing the big screen for the first time.

Fact is, *Batman* has almost everything going for it except a strong script, and sometimes even that doesn't matter. Under the direction of "Boy Wonder" Tim Burton, who scored a bull's-eye with last year's offbeat hit *Beetlejuice*, this comic strip come to life is a stylish and highly stylized motion picture that abounds with images that will haunt film-goers long after they have left the theatre. In this respect, *Batman* lives up to its hype and is definitely worth seeing.

Production designer Anton Furst deserves high praise for his wonderfully moody and atmospheric sets, which rival the futuristic sets of Los Angeles created for *Blade Runner* in 1982. As envisioned by Furst, Gotham City is a dark, grim, menacing landscape blighted by all the worst aspects of America's decaying inner cities, a nightmare vision of what New York might be like had there been no planning or zoning con-

trols. Part boiler room and part prison, with grotesque skyscrapers forming canyons and shutting out the light, Gotham City is a metaphor for crime and is as much a leading character of the film as Batman or the Joker.

Beyond the production values and technical achievement's, *Batman*'s biggest drawing card is the compelling presence of Jack Nicholson in the bigger-than-life role of the Joker. As played by the Oscar-winning actor who turns every performance into an instant classic, this Joker really is wild. Indeed, Nicholson owns this picture. He has the meatiest role, with all the best lines, and he dominates the film from start to finish, even managing to have the last laugh.

But that's part of the problem with *Batman*: the picture is supposed to be about the Caped Crusader, yet the bland title character is totally eclipsed and outclassed by his flamboyant archenemy. For this and other reasons, *Batman* should have been called *The Joker*. Then, at least, audiences would not have gone to it with false expectations.

As for the casting of Michael Keaton in the dual role of Batman and his alter ego, millionaire/philanthropist Bruce Wayne, I'm afraid that all those angry Batfans were right when they protested his selection. Keaton is a gifted actor, and he was brilliant in *Beetlejuice*, but he doesn't do right by the Dark Knight. He looks imposing enough in his Batsuit, handling his action scenes with agility and aplomb. But, for the most part, his performance is inexplicably subdued, especially when he's playing the poorly drawn role of Bruce Wayne, and this throws the whole picture off balance.

If Keaton's Batman fails to come off as a commanding and convincing hero, screenwriters Sam Hamm and Warren Skaaren must share much of the blame, for they have written a lopsided script more geared to showcasing the talents of Jack Nicholson than to exploring the character and mystique of the Dark Knight. In the plot's classic confrontation between good and evil, the cards are so heavily stacked



Batman and the Joker continue to confront each other, even after this final scene in the film *Batman*. In the critics corner they're fighting it out over who is the film's true star.

in the Joker's favor that the audience can't help but root for the bad guy.

As for the supporting players, Kim Basinger is awful pretty/awful as the vapid Vicki Vale, a photojournalist determined to unmask the Caped Crusader. Vale is supposed to serve as Batman's love interest/damsel in distress, but there's not enough electricity between them to light up a flash bulb, much less the big screen.

Faring much better in subsidiary roles are Robert Wuhl as *Gotham Globe* reporter Alexander Knox, Jack Palance as the double-crossing crime lord, and

the wonderful Michael Gough as Batman's loyal English butler, Alfred. Pat Hingle and Billy Dee Williams appear briefly in the film's convoluted and confusing opening segments, where it's hard to tell the good guys from the bad, and they are lost in the shuffle.

With all its failings, *Batman* is still an extravagant, spectacular, hypnotically watchable and entertaining motion picture. While some Baffans may be disappointed by it, Nicholson's fans will love it, applauding the Joker's every mad, maniacal gesture. Even those who find the script lacking will be bowled over

by the film's eye-popping sets and visual effects.

Batman is a flawed blockbuster, to be sure, but Tim Burton's screen adaptation of the comic book adventure is a far more original and imaginative work than most of the tired re-treads Hollywood has been serving up in this Summer of the Sequels. As always, the choice is yours, but I suspect that *Batman* will lift you right out of the summer doldrums. ▼

★★★
Batman
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Overweight Ms. Nasty Delayed LP

by David Taylor-Wilson

Summer's here and the time is right for dancing in the street! The long-awaited, long-overdue album by Janet Jackson is almost here. The hold up was apparently due to Ms. Jackson herself. It seems that A&M Records wanted to release a video clip of the first single simultaneously with the album, but Janet (Ms. Jackson if you're nasty) had put on some weight. As a result, the videotaping was delayed until she slimmed down. I'm being told now that she has in fact dropped the excess pounds and that the video has been wrapped. My guess is that once it is released, she will undoubtedly rule the charts once again. Stand by.

By the time you read this, the movie and soundtrack to *Batman* will have been released. The entire music industry is waiting to see if this will help the fledgling status of Prince, who put in much overtime on the soundtrack to the movie. The pre-released "Batdance" single has been steadily moving up the charts and has been the most avidly embraced single by his purpleness since... since... uh... well, in awhile. Don't get me wrong, Prince will be around for awhile, he's just been missing the mark lately.

Speaking of soundtracks,



Is Elektra Records holding Anita Baker's "Good Enough" hostage?

Ghostbusters II pre-released the single "On Our Own" featuring **Bobby Brown**. Among teens and young adults this former **New Edition** member is one of the hottest properties around. A guaranteed hit. It'll be interesting to see if the single that rappers **Run DCM** cut for the soundtrack generates a hit.

New from **Lisa Lisa & Cult Jam** is "Just Git It Together." This group continues its Midas touch on music. Watch this become a #1 hit.

The Jacksons are back—without Michael. Their

new album "2300 Jackson Street" along with the first single "Nothin' (That Compares 2 U)" is getting good numbers so far. Honestly, I didn't think too much of this initial single—maybe I'll have to give it another listen. The title track however is an homage to the Jackson parents and features vocals by every member of the Jackson siblings.

I was hurt to see sales of the new **Phoebe Snow** album starting to slow down. This is a fabulous album. Hopefully her new single "Something Real" will turn that around.



Can the *Batman* soundtrack help pump up Prince's floundering career?

Dr. John's new LP "In A Sentimental Mood" features a great duet with **Ricki Lee Jones** on the classic "Makin' Whoopee!"

When is Elektra Records going to stop catering to the pop radio formula and release "Good Enough" by Anita Baker? This is arguably the best cut on the LP. With her already across-the-board and cross-over success I think it's time pop radio grew up and accepted and played music based on its quality—not on whether it simply adheres to a certain demographic and time constraint. I'd rather listen to five minutes of good, quality music like "Good Enough" than 3½ minutes of the pop-shock we've been getting lately.

Can you believe the out-of-nowhere comeback of **Donny Osmond**? His single "Soldier of Love" went Top 10 recently (really, it did!), while his new release "Sacred Emotion" is climbing upward. Wouldn't it be great to see him beat out Michael

Jackson and George Michael at the Grammys?

Across the waters the British are just having a great time recycling yesterday's hits and overlaying them with new beats and calling it "fresh." I now have a copy of the "latest" **Bananarama** single, "Cruel Summer" the "swing-beat '89" version. Wod.

Chaka Khan's greatest dance hits have been reworked and remixed with the same treatment. They did this last year with the successful "You Can Dance" compilation by **Madonna**. Chaka's collection is called "Life Is A Dance."

Ten years ago this week, "Hot Stuff" by **Donna Summer** was the #1 single. Twenty years ago this week, "Get Back" by the **Fab Four** was #1. 1989 also marks 25 years since **The Supremes** premiered out of Motown, and I am surprised that I haven't seen or heard much hoopla about that anniversary. ▼

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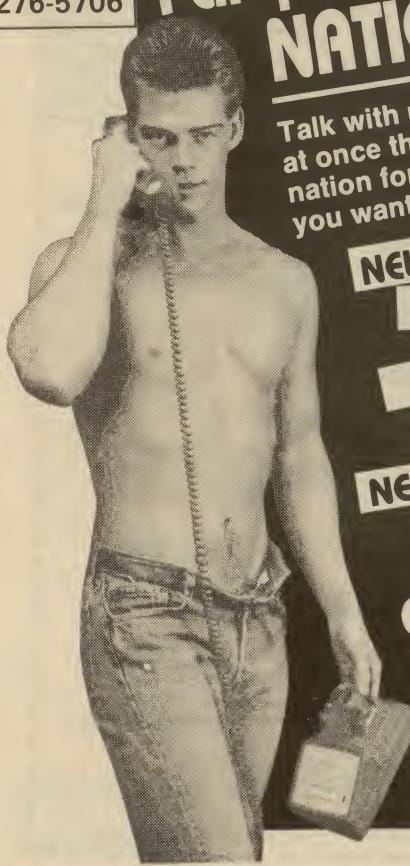
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Deadline Near For Arts Fund

Arts groups or other non-profit organizations undertaking arts-related activities are invited to apply for assistance from the Voluntary Arts Contribution Fund. The application deadline for 1989 support is Friday, July 21.

Applicant organizations must have non-profit status or a valid fiscal agent, a budget of under \$1 million, at least two years of continuous stable programming in San Francisco, and be governed by a fiscally responsible board of directors or sponsoring agency.

The maximum grant will be \$1,500 and matching funds may be required. Collaborative efforts sharing use of these small capital and equipment acquisitions are encouraged.

Established by the San Francisco Board of Supervisors in 1984, the VACF provided grants to 29 small- and mid-size groups during 1988.

Complete application information may be obtained by contacting Voluntary Arts Contribution Fund, Room 289, City Hall, San Francisco, CA 94102, phone 554-6710. ▼

Hughes

(Continued from page 26)

for her much-absent father. Hughes' refusal to be pinned down guarantees that at least a few individuals in every camp won't like what they hear.

Hughes has been particularly stung, however, by women's criticisms that *World* fails to be true lesbian theatre.

"It's a big problem for lesbian artists," she acknowledges. "Not only do you have to deal with homophobia and misogyny in the general world, but you have to deal with a community that has put a lot of energy into defining what it means to be a good lesbian. There's a lot of argument, a lot of little camps, but there's no sense that we could agree to disagree."

Still, such reactions have become familiar, and Hughes is philosophical.

"If all I really wanted was for people to love me," she laughs, "I guess I wouldn't have done this piece." ▼

World Without End
written and performed by Holly Hughes
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'Flowers in the Dirt'

McCartney's Easy Ride to Pleasure

by Jeff Boswell

Paul McCartney has done it. He's finally bounced back from a seven-year creative drought to give us his best collective work since 1973. Unless you are a new-wave or heavy-metal extremist, you'll find something enjoyable and entertaining on this album from the most successful recording artist-composer in history.

I've always loved the writing style in many of McCartney's songs in which he focuses on love regardless of gender.

"Flowers in the Dirt" has the quality of "Band on the Run" (1973), the spontaneity of "London Town" (1978), the simplicity and quick execution of "McCartney II" (1980) and the diversity of "Back to the Egg" (1979).

His last good album was "Tug of War" (1982), which featured "Ebony and Ivory," a joint effort with Stevie Wonder, his memorial to John Lennon, "Here Today" and "Wanderlust," Paul's little bit of Gilbert and Sullivan.

"Pipes of Peace" (1983) was a fair album that had several good McCartney classics—notably his dual effort with Michael Jackson, "Say Say Say." But all in all it was a weak album.

"Press to Play" (1986), again with several good songs—"Talk More Talk," "Pretty Little Head" and "Angry"—lacked cohesiveness and consequently widespread public appeal. The stark back cover seemed to insinuate that Paul was just stamping this album out for the record company's sake. His heart just wasn't in it anymore.

Those two weak albums seemed to forebode bad times ahead for McCartney and his fans. It was as if McCartney was stumbling, uncertain of his place in today's music world, unsure of what direction to take. It looked as if he had lost his footing after John's death. George Harrison's success with the Traveling Wilburys no doubt prodded Paul to get serious.

"Flowers in the Dirt" has 13 songs, four co-written by Elvis Costello. On this album, McCartney proves he is still the master virtuoso, giving us typical McCartney easy-listening ballads, but also reggae, gospel, rhythm & blues and modern dance sounds.

Of the 13 songs, I found only two to be clinkers—"Figure of Eight" and "Don't Be Careless Love." And the problems with those two lie in McCartney's vocals, which border on the obnoxious. The lyrics and music are fine. With most albums containing only eight to 10 songs, "Flowers in the Dirt" still provides more than a full album's worth of quality music.

The best songs on the album are "Ou Est Le Soleil?" and "Rough Ride."

"Ou Est Le Soleil?" is a dance mix with all-French lyrics that rivals much of the modern music played on Live 105. The energetic bass, which was not played by Paul but by Steve Lipton, never lets up. The synthesizers, keyboards, bongos and Linda McCartney's background vocals (though she isn't credited, I'm sure it's her) give the song a "hip," eerie effect. A quality dance song that should produce an extended mix. I hope to hear

the DJs at the Detour cranking it out soon.

"Rough Ride," recorded and mixed in two days, is all rhythm & blues with a powerful horn arrangement by Trevor Horn, who produced Frankie Goes to Hollywood; raunchy McCartney vocals, and cool background vocals by Linda McCartney. Paul: "...They came back with a tattered up version, and I said well I think it's a 'Paul Goes to Hollywood,' 'Frankie Goes to McCartney' type of thing, so we kept the original."

"My Brave Face," the first single from the album, is a bouncy, rockish, Top 40 silly love song. Co-written by Costello, it never sags, the chorus synchronizes perfectly. Plenty of Rubber Soul-ish acoustic guitars and saxophones give it its strong backbone. Bound to be Paul's first #1 since "Say Say Say." I love the video, which has a storyline completely independent of the song's lyrics.

"You Want Her Too," another co-job on which Costello plays keyboards and alternates vocals with McCartney in a me-against-you love-song triangle, has a great electric guitar reverberation. Paul claimed Costello was being "real John" in his collaboration.

"Put It There" is an all-heart McCartney song, reminiscent of the "White Album's" "Mother Nature's Son," with a touch of Simon and Garfunkel and a string quartet that brings back memories of James Taylor's 1970 Apple album. Beatles' producer George Martin helped with the arrangement.

"This One" is a Beatlish love song, engineered by Beatles' engineer Geoff Emerick, with double McCartney vocals, harmonium and some of the most visual chorus lyrics McCartney has written in years:

*The swan is gliding above the ocean
A god is riding upon his back
How calm the water and bright
the rainbow
Fade this swan to black*

"That Day is Done," a solid gospel production with McCartney pushing himself to another musical extreme, is a follow-up to the theme begun in "After the Ball" on "Back to the Egg." In Paul's words: "I kept bringing in all these happening hits, and Elvis (Costello) was bringing in like Eskimo drum music and the Bulgarian All Stars! On 'That Day is Done' I said 'Oh yeah, I get it, New Orleans funeral music. House is finished, right?' It's turned out a nice track set against everything else."

"How Many People" has a reggae flavor. A good song, written in Jamaica, that's dedicated to Chico Mendes, a Brazilian who was killed because of his efforts to stop devastation of the Amazon rain forest.

McCartney's voice is in prime condition here. And he reveals his environmental activism. (I hope he puts his money where his mouth is.)

"Distractions" is one of those songs that makes you say, "There goes Mr. White Bread again." It's definitely a song you won't like if you absolutely don't like Paul McCartney. If that's all he did, it would be bad. But it's one

of the styles that's part of him and a nice complement to the rest of the album.

"We Got Married" is Paul paying homage to straight domesticity. Kind of an updated "Deliver Your Children" ("London Town" LP). Dave Gilmour provides a typically Pink Floyd hard-rock lead guitar.

When "Band on the Run" came out, everyone applauded the theme album concept—related and interwoven songs and themes. The picture that is developing in McCartney's albums through the years is that of a concept career.

McCartney has effectively incorporated and reinterpreted some of his past styles and sounds into this album and experimented with the new. While at many times in the past he has simply rehashed, that is not the case with "Flowers in the Dirt."

"Flowers in the Dirt" is innovative, diverse, simple yet complex at the right respective times. And, above all, classy. His production is always impeccable, even when he bombs.

In a nutshell, Paul has gotten his shit back together.

Paul McCartney has announced he will tour Europe this fall and the United States next year. He has not performed in the United States since the Wings Over America tour in 1976.



Paul McCartney will tour the United States next year—his first in 14 years.

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Haven and Home For Lesbian Nation

The Bar Stories: A Novel After All
by Nisa Donnelly. St. Martin's Press, 1989. 356 pp. \$17.95

by Noreen C. Barnes

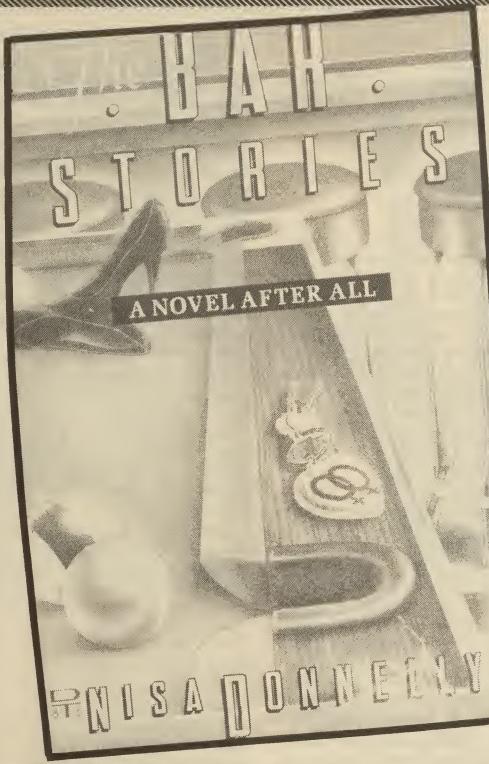
Nisa Donnelly's fragmented but always fascinating novel (as much for its structure as its content) tells the multi-layered and tangential tale of a number of women who are somehow connected to Babe's, a women's bar in Oakland. For some it is just a stop when leaving or going home, for others it is home.

The brash and brave Babe Daniels dominates her hard-earned and beloved bar where, as in most bars, "time passes; only the names change" and where "dreams littered the floor" promises "of temporary paradise."

The tarot-reading Babe's life is "a series of fortunate accidents strung together like popbeads," from pre-Stonewall days when she was a roller-derby queen to the current, relatively sedate life she shares with Sharon, her lover of more than 20 years, and Tara, their "turkey-baster baby without the turkey baster."

Babe's own adventures provide the backdrop to a series of short-story-like accounts of women—both colorful and common—who peripatetically inhabit the pages of *The Bar Stories*. Kate, a New York photojournalist, drives across the country in a car named Eleanor Roosevelt to put together her final exhibit, photographing lesbians of all kinds. It is her last "gift"—"an album for all the women in the world . . . the ones in the offices or driving trucks or tending bar or making music or just trying to hang on . . ." The legendary bar is the last stop in her search for the "lesbian nation," and Babe assures Kate, "Well, you've come to the right place, because if they aren't here, they're either on their way or they just left."

One woman, obsessed with Matty, the manager of the bar, takes on the name "Shadow," deciding to call "herself what she had become" in a eerie transform-



mation reminiscent of "The Yellow Wallpaper." In "The Changer and the Changed" Matty grapples with opposing views of lesbian-feminism—one from an insufferable academic purist who does little more than theorize—shrilly—about it, and the other offered by Babe, who has lived it:

"We're respectable because we survived. And we survived because we knew how to kick ass . . . You talk about building a revolution? Well, just remember whose backs this revolution of yours is built on."

Other stories are of former, present and future lovers, mothers and daughters, co-workers, best friends, and an occasional meeting of strangers—one fateful, another fatal.

Maggie, consumed with Biblical verses and blood, is locked in a psychic duel with a TV evangelist. Jake, a Native American with a pool-hall education, escapes the suburban trap masquerading as domestic bliss and finds refuge at Babe's where she can "rule the table the way she never could rule life." Kit and Sissy have a steamy encounter behind the focus in a corner of the bar. And one story is told from the perspective of a "remarkable" cat, who reunites two pairs of lovers.

Because Donnelly has so many tales to tell, and some of them were originally published as (and it seems, intended to be) short stories, it is sometimes difficult to regard *The Bar Stories* as a "novel after all." Just as the author begins to flesh out a character sketch, with her history, thoughts and sensibility, she moves on to the next, abandoning her creations on a beach, in a bed or at the bar.

In turn, the woman she had been flirting with or passed in the parking lot becomes the center of the next story, and so on. Donnelly does keep circling back to a few "main" characters, and she keeps returning to the bar, but some of her women do get lost on the fringes and become difficult to distinguish from each other (hmm, sort of like real life).

I would love to see Donnelly, who is an excellent writer, concentrate on a few of these characters and construct something with a bit more focus. As a first full-length work, however, *The Bar Stories* is impressive. She has been, for the most part, successful in shaping the stories—although some contain shifts in style and point of view that are a little uneven in their execution—into a whole composition.

Donnelly packs the work with the striking poetry of such lines as "stars spilled like rhinestones from a broken bag of midnight," and blends humor, humanity and even a bit of supernatural horror in a rich mosaic of intersecting lesbian lives. ▼

Jai Jai Noire Debuts New Band

Songwriter-guitarist-vocalist Jai Jai Noire (pronounced Ja Ja Nwhar) showcases her new band, Lesbian Snake Charmers, and headlines at Female Trouble (aka the Nightbreak) on Haight Street in San Francisco, Wednesday, July 12 at 10:30 p.m.

The new band consists of Jai Jai Noire, Christa Hillhouse, Shauna Hall, and Wanda Day. ▼



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The Genius Factor

Soon after the Broadway premiere of *Sunday in the Park with George*, a friend of mine complained that he had perceived a slowing down of Stephen Sondheim's creative output.

"That man is such a genius that I think we're all entitled to another masterpiece," he griped (without the slightest understanding of the artistic process).

Because June is the month when the MacArthur Foundation traditionally issues its "genius awards," it's interesting to note what genius is and how it plays a role in the arts.

Webster's Big Dick (which defines genius as "a great natural ability, strong disposition or inclination for a particular activity") describes a genius as both "a person with a very high intelligence quotient," and "a person having great and original creative ability in some art, science, etc." What the definition fails to state clearly enough, however, is the uniqueness of a genius and the singular impact of his work. In the sciences, a genius such as Albert Einstein or Alan Turing may possess such rare mathematical and/or logical talents that his brain can stretch the boundaries of human knowledge to the point where new discoveries are made. In the arts, the presence of genius is often reflected in the singularity of a person's abilities to use his craft as a part of the artistic process. A true genius's creativity is not based on quantity so much as it is on quality. Nevertheless, it helps if both factors go hand-in-hand.

Clowning Around

Several years ago, when Bill Irwin became a recipient of the MacArthur Foundation award, people unfamiliar with his work were a bit surprised to see so much recognition going to a self-proclaimed "performance artist and clown." Yet Irwin (who is a veteran of San Francisco's Pickle Family Circus) is a great clown who has developed a geeky and peculiarly appealing body language all his own. Starring on Broadway in *Largely New York*, this man has sent the press scrambling for superlatives as they try to compare him to Charlie Chaplin and other legendary talents who, as history has shown us, were legends unto themselves.

Largely New York offers audiences a humorously kinetic essay whose chief ingredients are music, movement, mime and video. It's a place whose most successful sight gags involve the comic use of stage curtains, sleight of hand, break dancers and a wacko college professor who likes to do pratfalls into the orchestra pit. Irwin's show doesn't have a spoken word in it. Yet there is more imagination here than you could find in most of the theatres on Broadway.

All of the factors that contribute to *Largely New York's* giddy success serve to entertain an audience with an impressively high pleasure quotient. Special praise goes to break dancers Leon Chesney and Steve Clemente as The Popplers, Margaret Eginton as a dance soloist and Jeff Gordon as the diving Dean. But at the center of it all is actor-choreographer-director Irwin in the role of a post-modern hoover who is trying to make sense out of mod-

ern life while playing with a hand-held remote control gadget which can make any mechanical device in the St. James Theatre run amok.

To witness Irwin working a stage in the persona of a timeless nerd whose body is made of rubber is a theatrical joy. You really need to experience this phenomenon for yourself. Why? Because *Largely New York* is definitely not the kind of show you should just read about.

Deadly Serious

We often appreciate someone's genius most intensely when it has been taken from us. Last year, when Charles Ludlam succumbed to AIDS, many wondered if the Ridiculous Theatrical Company would be able to withstand its founder's demise. In the tradition of "the show must go on," Ludlam's partner and lover, Everett Quinton, took over the leadership of the company. In recent months, Quinton has been performing a one-man show entitled *A Tale of Two Cities*. However, despite a rave review from *The New York Times*, I found his performance as a neurotic drag queen (who finds an infant on his



Everett Quinton is the solo performer in the Ridiculous Theatrical Company's production of *A Tale of Two Cities*.

doorstep and attempts to calm the child by acting out all of Charles Dickens' novel) insufferably boring.

One of the tackier joys of the Ridiculous Theatrical Company

has always been its tendency to wallow in wretched excess. That excess was made wonderfully lurid by Ludlam's perverse genius and the rare artistic "flounce" that imbued his performances.

Ludlam knew what the joke was, the audience knew what the joke was, Ludlam knew that the audience knew what the joke was,

(Continued on page 53)



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Part II

Can Gay Theatre Grow Up?

by Wendell Ricketts

Major changes in theatrical images of gay men and lesbians were taking shape by the second half of the 1970s, and gay characters were beginning to show up, without fanfare, in mainstream hits like Lanford Wilson's *Fifth of July* (1978), Michael Cristofer's *Shadow Box* (1977), James Kirkwood's *P.S. Your Cat is Dead*, and even *A Chorus Line* (1976).

But the lavender stage revolution was marked most signifi-

cantly by two simultaneous phenomena: the unprecedented proliferation of gay and lesbian theatre companies, and an extraordinary bloom of plays written for lesbian and gay audiences by lesbian and gay authors.

International Stud, for example, the first installment of Harvey Fierstein's *Torch Song Trilogy*, appeared in 1978; the remaining sections followed a year later. *Bent* was a Broadway smash in 1979, and Jane Chambers' *Last Summer at Bluefish Cove*

enjoyed a long and successful Clines production during 1980 and 1981.

There was promise, that is, that alongside an alternative, even political lesbian and gay theatre—one that explored problems unique to gay life, illuminated lesbian and gay history, and traded at least somewhat in subculture stereotypes—gay and lesbian lives might be incorporated into traditional theatres as well. One might, in any case, have predicted such a result.

Scandal threatens to explode a family in *Kudzu*.

(Photo: Shari Cohen)

Like every other aspect of gay life after 1981, however, the trajectory of lesbian and gay theatre was suddenly skewed by the onset of the AIDS crisis. In the years since, more than 40 AIDS-related plays have been produced across the country, a tribute both to theatre's ability to encompass a community's concerns and to the struggle of artists to come to terms with the devastation of AIDS.

One of the earliest dramatic responses to AIDS was *The A.I.D.S. Show*, a collection of skits and monologues by some 14 writers, conceived and produced by San Francisco's Theatre Rhinoceros in 1984. Robert Chesley's later *Night Sweat* (1984) and *Jerker* (1986) were both profound considerations of the impact of AIDS on gay men's sexuality. Doug Holsclaw's enormously popular *Life of the Party* premiered in 1986, one of the first comedies about AIDS and one of the first AIDS plays to be, as Holsclaw put it, "blatant propaganda for safe sex." Probably the best known AIDS plays are Larry Kramer's *The Normal Heart*, which opened at the Public Theatre on April 21, 1985, and William Hoffman's *As Is*, which sprang from Circle Repertory to Broadway just 10 days later.

Even in the age of AIDS, however, new lesbian and gay theatre has not dealt with AIDS to the exclusion of all other issues. Timothy Mason's *Levitation*, for example, showed a typical family drama with the magic of a gay sensibility; and Holsclaw's *In the Summer When it's Hot and Sticky* included an insightful look at the clash between a thoroughly liberated 23-year-old gay boy and a flamboyant, decidedly pre-Stonewall queen. In work by women, Adele Prandini and Sue Zemel's musical comedy, *Pulp and Circumstance* (1987), was a liberated romp through the "twisted sisters" school of lesbian fiction from the 1950s.

Despite these examples, there can be no question that lesbian and gay theatre of the current decade, and certainly beyond, will be marked by the "theatre of AIDS." The course of new gay and lesbian theatre has been permanently altered as playwrights struggle with the question of how

and whether to deal with aspects of gay life beyond the issue of AIDS.

Equally notable is the situation of gay theatre companies themselves. In contrast to the 18 or more troupes operating at the end of the 1970s, no more than a handful exist today. It remains to be seen whether the decline of gay companies is part of some natural evolution in theatre or whether it is a casualty of the same difficulties—chiefly financial—that plague all alternative and community-based theatres. In the meantime, "mainstream" theatre seems to have discovered gay playwrights and gay themes as never before.

In San Francisco, for instance, many of the major non-commercial houses have presented gay-themed works not elsewhere in repertory. Life on the Water Theatre hosted gay performance artists Keegan and Lloyd in 1988, and has twice produced the work of avant-garde lesbian writer Holly Hughes (*Dress Suits to Hire* and *World Without End*). The Magic, too, had a hit on its hands last season with *Breaking the Code*, the story of doomed homosexual genius and computer inventor, Alan Turing.

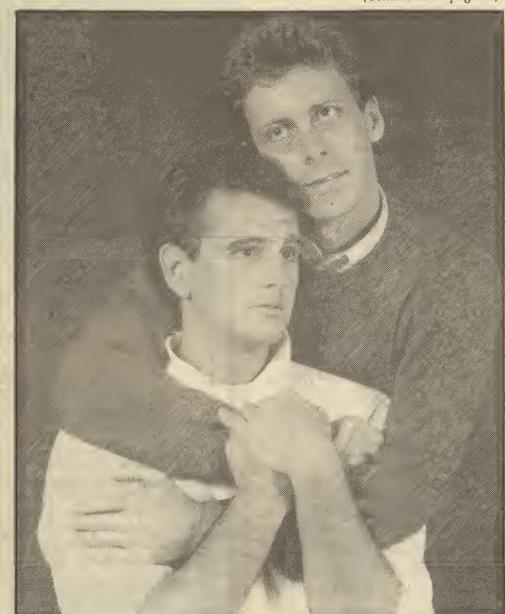
In 1983, Eureka Theatre commissioned Emily Mann's *Execution of Justice* (the story of the Dan White trial) and in 1988 produced Manuel Puig's *Kiss of the Spider Woman*. Eureka is developing a remarkable new *tour de force* by gay playwright Tony Kushner, *Angels in America*, slated for production during the 1989-90 season. Even Theatre on the Square, as one exception to the profit-house rule, produced *Torch Song Trilogy* in 1983 and *Last Summer at Bluefish Cove* in 1984, both to considerable acclaim.

★ ★ ★

After decades in which stage portrayals of homosexuals rarely varied from stereotypes of perversion, shame and shadow, the post-Stonewall years saw lesbian and gay playwrights answering the call for "affirmative" images, for a corrective to the unsavory, unflattering depictions that had grown too familiar.

The '80s, then, heralded an opportunity for gay theatre not only

(Continued on page 45)

R. Keith Allaun, left, and Bear Capron starred in the AIDS drama *As Is*.

Part II

Loop the Loop: 20 Years of Porn

by John Karr

Porno wasn't feature films after all, and the presumptions of the Poole/Deveau era began to fade in the early 1980s. With the spread of AIDS and VCRs, a nationwide network of gay theatres dwindled in number. Even the number of production companies fell after the boom years, and without their distribution network, perhaps it is only the difficulties of marketing that has kept video from becoming the people's art, as Christopher Rabe expected. Without research, I can think of only a few independents: Katsam Productions, whose videos range from technically crude S/M debauches to forays into the weirdest esoterica; Sirco, which has paired Grandpa with a dildo, and sex with bathroom functions; Man's Hand, which purveys unlimited dull spanking videos; and Michael Goodwin's sometimes artsy-fartsy, sometimes right-on Goodjac Productions of contemporary safe-sex exploration.

But there's an acknowledged leader in the "cottage industry" porn field, and that's **Jack Fritscher**, who informs us that his Palm Drive Video is not a slick studio shooting slick models. Instead, they go to the street, job sites, rodeos, policemen's wrestling exhibitions, and biker's beer busts to bring you Real Life Guys.

Jack Fritscher: "I'm an iconoclastic visual artist. I like to make new icons of ordinary people. Look at yourself. We're at a period where we need education and growth, and Palm Drive Videos are doing it. We're not making the same video over and over again. Part of the thing of the post-AIDS film that a video artist has is the responsibility to not only entertain, but to show guys what they can do that isn't the old style stuff that's now out of place, but a new way to have fun."

"Creatively, I'll take anything on as a challenge—that is, make a dirty movie where they keep their clothes on. And so, in our videos, the clothing, the gear, the talk, that attitude and the strut is as much the erotic movie as when they finally flip it out and whack it off. So you may watch the first third of a movie before the guy actually gets his dick out, because we're not that dick-centric. Because to the clever homosexual, frontal nudity has never been required."

"What we're talking about is the total attitude about watching a guy walk through his version of what being an American male is all about, whether he's a Southern redneck cowboy, a carpenter or whatever. I'm not reacting to the prevailing commercial style, I complement it for what it is. I think it's kind of silly to do a narrative for an erotic movie, because once you've seen the story, who wants to watch it a second time? So I just decided to approach real guys I find in real places, several of whom are straight as arrows when it comes to their own sexual quality, but are free enough, because this is California, to show it off."

"Fraternities of men have always fascinated me. If I have a mission, a personal quest, it's always been to penetrate further and further into the tighter and tighter circles of fraternity that men put together for their own rituals. That's what I've been trying to capture on screen."

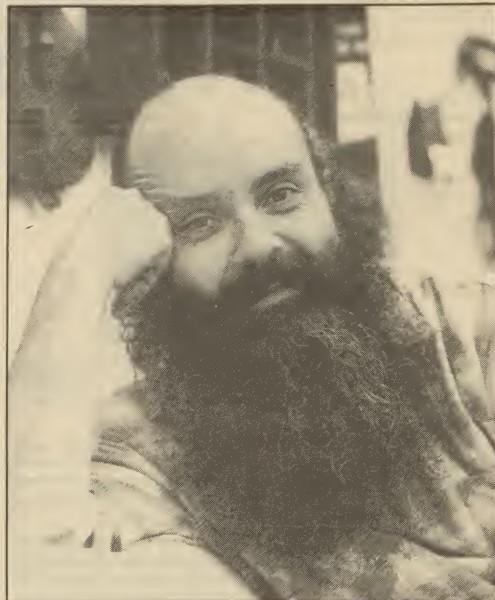
"That's how we got on the TV show *People Are Talking*. They wanted to follow up a show on women in the erotic arts who are proud of what they do, and our combination of straight guys and gay guys made us quite interesting to them. I said, basically, we're fighting the war on AIDS, because we're giving people an electronic sex partner, one who talks to them and them only."

"One of the things I've tried to do is give ordinary guys con-

fidence that they can be hot. What you're getting at Palm Drive Video is people's individual passions. What we have received from all the slick studios is the tale of two blonds who supposedly are USMC, fucking each other with 9 inch dicks around the pool. Everyone is tired of that movie. Instead of going through the formula of, 'I went to the bar and a muscle man took me home and fucked me over,' what we do is find the carpenter or construction worker, and I mean a real one, who is smart enough to take being videotaped as a compliment."

"I think video art, particularly in the '90s, is going to have to help gay guys re-invent sex. And I think we are in a stage of transcending purely genital sex. Fetish exploration was there even without AIDS, but it's been accelerated as another way to get at somebody's sexuality. What it does is release people from the grammar school of suck and fuck to the graduate school of sophisticating their sexuality. We're seeing through fetish how one transcends flesh sex a bit."

"Here in San Francisco we invented sex in the baths on drugs from the Haight. Now, video has



Jack Fritscher's Palm Drive Video is experimenting with innovative forms of erotic fantasies.
(Photo: Dan O'Neill)

become the substitute for the drugs to expand the mind and show the individual. That's why

there's an explosion of solo videos. The biggest stars have

(Continued on page 45)



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We Love a Parade

by Dennis McMillan



Sunday's Lesbian/Gay Freedom Day Parade in San Francisco was a time for practically every known contingent to march out their gay pride and express their concerns.

Of course the drag queens were out in force.

Vinnie from the float full of original Stonewall drag queens looked radiant in his big, big, big, red wig.

"I was there in '69 and I'm here in '89," he said. "We accomplished a lot then, and we've still got a lot to get done now. We can do it because we're gay and proud!"

Close Ball Queen winner Miss Conception (Larry Fyvie) said, "Isn't this a great day? It took 20 years and we're really going to celebrate."

The inimitable Doris Fish skated by in high drag to say, "We're 20 today. Isn't it nice to be 20 again?"

Not everyone was a drag queen. Not everyone was gay. Parents and Friends of Lesbians and Gays marched in support of their loved ones. This was not octogenarian Lilian's first time.

"If you've ever marched before, you'll come back again and again," she said with pride.

Also representing non-gay gay support was the Straights for Gays group. One member carried a good-natured sign saying, "Dyslexic Gaithers for Strays."

The Sons of Orpheus, a mainly heterosexual male group, decided to march and play samba music.

"This is the first time I've

been to a gay freedom day parade, and it's incredible," straight member Roberto Almanza said.

Underaged gay boys and girls from the Billy de Frank Center represented the youth who have early on discovered their gayness and are proud of it.

Not only the young, but the young at heart marched that day. The Gray (and gay) Panthers carried a banner proclaiming "Age and youth in action together." The G40-plus club of gay elders rode a balloon-decorated cable car with a somewhat older Marilyn Monroe on board.

"We're here to have a good time and look at all the boys and girls," MM senior said.

Alternative family lifestyles had representation. The Gay Fathers, a support group for men who discover their gayness after they marry and have children, marched for their 13th year.

"We started on the day of the gay parade when a couple of the guys babysat for each other while they watched the parade, and this is what has grown ever since," past "chairdaddy" Phil Conway said.

They were followed by the parenting group, composed of gay men and lesbians who chose to have children after having discovered their gayness.

"The more we as parents join politically as an advocacy group, we can achieve our rights to adoption and raising children with same-sex family units," a spokesperson said.

Lesbian families with twins marched for their third year.

"Now we have four sets of twins in our group, and it gets bigger every year," a representative said. "We hope to hear about a gay fathers with twins group soon."

Sexuality was proudly and boldly represented. Brandon Wilde, porn star from West Hollywood, appearing at the Campus Theatre, rode scantly clad in a convertible.

Joanne, coordinator of the Bay

Area S/M community contingent, confided that she was finding it difficult to eroticize the pain in her sore feet from so much marching.

Many a bare-chested man (and occasional woman) carried banners proclaiming pride in their sexual proclivity.

The spiritual/metaphysical group was well represented. Dignity/SF and the Metropolitan Community Church were glad to be a part of the parade. Asked

whether they thought God approved, they answered with an overwhelming, "yes, absolutely!"

The radical faeries, taking a slightly less traditional approach to spirituality, marched behind a giant, red patent-leather purse labeled "The Satanic Purse." A representative calling himself Auntie Christ and carrying a placard saying "Thank Gay I'm God," explained that it was all about being mystical but not los-



The Women's Float '89 won the Outstanding Float award.

(Photo: Darlene/PhotoGraphics)



People with AIDS contingent received enthusiastic applause.

(Photo: Pruzan)



A group of uprooted pansies took to the street.

(Photo: Darlene/PhotoGraphics)

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ing your sense of humor about it.

The Steps group, wearing red T-shirts with the words "Power to the T-cells" emblazoned on them, formed part of the healing contingent of people with HIV.

"Our program is all about people taking charge and doing what they need to do with their own healing process," Executive Director Danny Zielinski said. "We're alive and well, focusing on the quality of life."

The AIDS care-givers marched

with pride. Jeannie of Visiting Nurses and Hospice said, "We're here to show support for our gay brothers and lesbian sisters."

Celeste Arbuckle of Coming Home Hospice commented about the joy of seeing the PWAs in her cable car "celebrating life and connecting with the community."

Ruth Brinker, director of Project Open Hand, was handing out fortune cookies with messages such as "Ruthee B. say 'food for thought is fine, but food for bel-

ly is better.' "

Lenny Simpson of Bay Area Physicians for Human Rights, marching for the 10th year, said, "We're committed to quality health care for all people, lesbians and gays especially. We were the first to come out with safe-sex guidelines, and we are fighting on a medical, social and political level for our rights."

On the psychotherapeutic level, the Pacific Center for Human Growth marched and let everyone know about their

counseling programs and seminars for gay and bisexual people.

Larry Sheehan, co-chair of Bay Area Lawyers for Individual Freedom, represented the 450 members recognized as an official minority bar association.

"I've seen some briefs here today that I would like to deal with on a non-professional level," he said.

Lavender Veterans for Peace was present to "network with other gay, lesbian and bisexual vets around the country to bring peace, justice, and stop oppression on this planet," according to Michael Job. The group had its beginnings at the national march on Washington.

Hand-to-Hand, a women's kung fu martial arts and self-

defense group, punched and kicked their way down Market Street.

Joanie Marquardt of the All People's Fight Back Campaign said, "We will not take four more years of Reaganism under Mr. Bush's regime."

Tom Brougham and his partner Barry Warren rode in a car as the first domestic partners from Berkeley in 1985. Brougham said the couple came up with the concept of domestic partners in 1979 and were instrumental in helping Supervisor Harry Britt with his proposal.

Even the four-legged species were represented at the parade. The Society for the Prevention of Cruelty to Animals marched while passing out buttons saying, "Thank you for not breeding." ▼



View of Civic Center Plaza from the mayor's office.

(Photo: Rink)



Surviving partners of PWAs marched as a contingent.

(Photo: Rink)



John Laird, Santa Cruz City Council member, left, and San Mateo County Supervisor Tom Nolan.

(Photo: Rink)



The Gay Marching Band rolls down Market Street.

(Photo: Pruzan)

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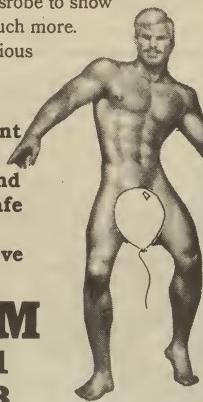
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Jose Sarria, one of the grand marshals in Sunday's parade.

(Photo: Marcus)

There's a lot to be said about a parade. There's a lot more to be said about a gay parade and last Sunday's annual celebration of the gay and lesbian lifestyle was not without its great moments.

From the beginning roar of the Dykes on Bikes to the pounding music of the I-Beam's dance-a-thon on wheels, it was a marvelous display of the diversity within our community.

It was great seeing all the politicians in the parade too—from members of Congress to the mayor and some of the supervisors.

The Cable Car Awards board members were on hand to bestow accolades on the outstanding float entries.

Members of the ACT UP group impressed everyone with their demonstration and proved that their brand of activism gets valid responses.

There was leather, feather, rhinestones and heels galore not to mention all the body paint and outrageously glamorous costumes.

The original Stonewall rioters were afforded a place of honor and garnered lots of applause along the parade route.

Those who chose not to face the crowds were content and not disappointed in the videos by M.E.N. Video—rushed to several bars with an Instant Replay of the action on Market Street. Cal Eagles M/C motorcycle owners rushed the tapes to their destinations and by the time the parade was over those who didn't go were able to see the whole thing in living color.

The bleacher seats were packed, affording spectators a bird's eye view of the celebration. Hats off to everyone involved in producing an "event." All the volunteers deserve a great hand for their expertise in crowd control, special needs, medical support and the staging of all the fun at the Civic Center.

All over town, disco parties were in progress and the bars were packed. The tourists definitely got a "gay" experience.

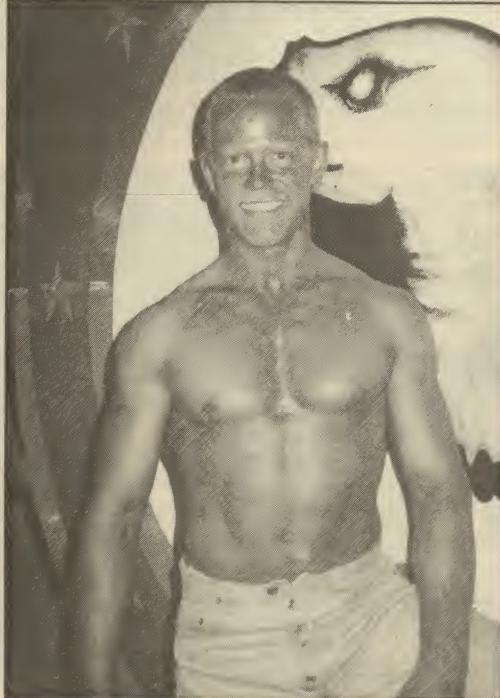
The only sad note I heard was about a man who got his hand severely mangled on one of the truck bed gate drops. Mostly it was a wonderfully wild and exuberant celebration and I dare say, ours was the biggest and best of all the parades around the country. I'm sure you'll enjoy the photos in this issue of *B.A.R.* and I hope you all had a good time.

* * *

The week leading up to the parade was not without its high-

lights. The S.F. Gay/Lesbian Film Festival brought out more tourists along with all the other people here for various reasons. Lots of Los Angeles people were on hand as well as San Diegans; and from all over the S.F. Bay Area, there were enough gays and lesbians to populate a whole city. Theater, disco and musical groups played to packed houses.

At the S.F. Eagle last Thursday, June 22, the next-to-the-last competition for a spot on the 1990 Bare Chest Calendar attracted a big crowd. Judges Peter Austin, Ken McMullen (Mr. November on the current calendar) and Dan Delbex squared off with a parade



Mitch Johnson, Mr. November 1990 Bare Chest Calendar.

(Photo: Marcus)

of pulchritude that seems to get better and better each time the contest takes place.

In the final voting, Mitch Johnson, a 31-year-old paralegal standing 5'9", 170 lbs., blue-eyed, blond and extremely well-built, prevailed over the other contestants to take the Mr. November 1990 spot. "Wild Bill" Hinson took the runner-up spot.

The final contest to pick Mr. December 1990 will take place next Thursday, July 6. This is your last chance! While last week's winner admitted his fetish was body worship, he certainly set a lot of hearts racing in the audience and they seemed extremely pleased at the outcome.

Friday, June 23, this town's only uniform club, the Phoenix, held a beer bust and competition party again at the Eagle. Huge turnout for a Friday night beer bust! The Eagle patio was packed with uniforms of every description. Needless to say, it was heavy-duty cruising!

The competition for the best military uniform and the best law-enforcement uniform was judged by Jason Ladd, Tony Trevizo and Dick Norton. Again, the crowd seemed pleased with the winners selected by the judges. It was very festive!

The next night, Saturday, June 24, the Phoenix Uniform Club celebrated its 11th anniversary at the Transfer Bar—another big turnout by friends of uniforms and several bike-club members. I finally realized that night how Pushy Phyllis got the name Pushy! Ye gods, what a mouth!

Friday night, Fran Frisch opened his Pride '89 Cartoon Show at the Eagle. The hilarious artwork will hang on the Eagle walls until July 5, so don't miss it; you'll get a lot of chuckles perusing the display.

And Sunday was the parade. The local TV stations did a nice job with coverage while the Chron and the Examiner differed in their assessment of the size of the crowd. Whatever the number, it was an absolute gay and lesbian day—no one can deny that! I hope you were there. It was a heart-warming and joyous event. Fun, splashy, glitzy, inspiring and worthy of everyone's appreciation.

So here we are, heading into the home stretch toward year end. July should be very festive if you're hankering for some fun things to do. To wit:

Tonight, Thursday, June 29,



Four more hot chests compete for the November 1990 spot on the Bare Chest Calendar.
(Photo: Marcus)

the Powerhouse celebrates its fourth anniversary! Hey, the 1347 Folsom address started out gay as the "In Between" (because it was between the then-Ramrod (now My Place) and Febe's (now the Paradise Lounge). After that it became the Cow Palace Saloon (Aug. 3, 1971).

Failing as a western bar, it next became the Phoenix—lots of plants (action), macrame, with a window full of plants in the rear looking out on a sometimes grassy patio and a basement with fun (action) and couches where the pool table now stands.

The Phoenix enjoyed much popularity but for reasons I can't remember now, it then became a bar without a name. Ron Johnson and his staff just didn't have time to find a moniker so they painted the sign gray and hung a motorcycle tire on each side. After repeated demands for a name, it was still a bar without a name. Well I had to print something about the action going on there, didn't I? I started calling it the No Name Bar (not connected with the one in Sausalito). That

name stuck.

The No Name then started attracting lots of leather. One of the bartenders used the plastic arm of a rubber doll to stir his drinks. A huge papier mache penis hung from the ceiling and it was the first thing you saw when you entered the bar. It was then that 1347 Folsom became world-renowned for leather shenanigans and outrageous parties. The crowds grew and grew.

The next chapter in the life of 1347 Folsom was one that started out amidst rumors that it would become a dance bar! The leather crowd was aghast! No, not that! It was Dr. Sanford Kellman who quieted the fears of everyone. The bar then became the Bolt and the leather crowd remained intact.

The Bolt ushered in a new subculture of leather. Before that, no one wanted to believe that leather men liked to dance. The music at the Bolt was superb. By this time, juke boxes were definitely out! Magical tapes with great music permeated and the faster the tempo, the cruisier the bar.

But Dr. Kellman wanted to own a disco. He sold the Bolt and opened the I-Beam. Leather followed. It was the site of the Mr. Drummer finals when Los Angeles' Luke Daniel won the title and then went on to win Inter-

(Continued on page 42)



Best law enforcement uniform (left) and best military uniform winners.
(Photo: Marcus)

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Grupo Sinigual I Salasional I	Marta Gomez Kevin Kataoka Scott Capurro	Blue Light Review Dance Blues	Clara Bellino with Flying Circus	Delinquent Johns							
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- El Rio: feature DJ Cory Iwatsu, 10 p.m.-2 a.m. 3158 Mission. 282-3325.
- Ballroom & Latin Dancing for Gays/Lesbians: Swing. 7:30-8:30 p.m. beginners; 8:30-9:30 p.m. intermediate. \$7/class. \$12/both. Jon Sims Center for the Performing Arts, 1519 Mission/11th Sts. 995-4962.
- Fraternity: progressive modern music. 9 p.m.-2 a.m. at Scooters, 22 4th St. 777-0880.
- Healin' Dirt Diner: a new lesbian play with music. Thru July 23. 8:30 p.m. \$9. Theatre Rhinoceros, 2926 16th St. Charge: 861-2079.
- Two in Twenty: five episode soap opera that celebrates the feats and foibles of lesbian life. Women's Bldg, 3543 18th St. 7:30 p.m. June 30, episodes 1-3; July 1, episodes 4-5. \$6/evening.
- Nancy Vogl, Robin Flower & Libby McLaren: great women's music! 8:30 p.m. \$8. La Pena, 3105 Shattuck, Berkeley. 849-2572.
- Art From Jail: documentary about artist inmates in the SF County Jail. 8 p.m. \$5. Western Addition Cultural Ctr, 762 Fulton. 841-4362 or 864-2941.
- She Sounds: informal evening of new music by local women artists Pamela Z, Paula Frazer, Lynn Grasberg, Caitlin Morgan, Naomi Ya, Studio 4, 2702 18th St/York. \$3, no one turned away. Handicapped access. 863-0582.
- Women in Black: all women concerned about increasing tension in the Middle East are invited to join SF Women in Black in a silent vigil this and every Friday, 12:30-1:30 p.m., in Civic Center Plaza opposite the Polk St. entrance to SF City Hall. Palestinian, Jewish & American women who oppose Israel's occupation of the West Bank & Gaza Strip. East Bay contingent, every Friday, 1-2 p.m., corner of Telegraph & Haste, Berkeley.
- Electric City: South Bay, KCAT, every Friday 7:30 p.m.
- Fetish Night: 735 Tehama, 9 p.m.-6 a.m. Exhibit the fetish of your choice. Males 18+. Info: 621-1887.
- Social Gathering: for the supporters of Kairos House, 114 Douglass, 5-7 p.m. Information: 861-0877.
- T.G.I.F.: Bay Area Career Women present T.G.I.F. from 6 p.m. to 9 p.m. at Charpe's, 131 Gough.
- Living Well With AIDS/ARC: Attitudinal healing support group, Rest Stop, 134 Church St., S.F., 11 a.m.-1 p.m. Call 621-REST for more information.

SUNDAY 2

- Concert: Seth Montfort, pianist, performing Mozart, Chopin, Montfort & others. MCC, 150 Eureka. 3 p.m. \$5 donation.
- G40 Plus Club: Dr. Simon Karinsky on Russian literary figures. 2-4 p.m. First Unitarian Church, 118 Franklin/Geary. 552-1997.
- Gay Fathers: general meeting in Castro with supper & discussion on parenting issues. Cong. Sha'ar Zahav, 220 Danvers. 6-9 p.m. Info. on meeting, activities: 821-9241.
- Electric City: Sundays, SF cable 35, 10 p.m. 1989 Gay/Lesbian Parade, Peter Barclay, Asian-Pacific lesbians.
- Community Spirit Healing Circle: doors at 7 p.m.; Circle at 7:30 p.m. sharp. Zen Ctr Guest House, 273 Page/Octavia.
- Men's Clinic: free/confidential VD testing and treatment for gonorrhea, syphilis, NGU, scabies, lice, venereal warts, etc. AIDS/ARC counselling and referrals. Gay Men's Health Collective, 2339 Durant Ave, 6-8 p.m. Call 644-0425.
- Dignity: Liturgy for gay/lesbian Catholics and friends at 5:30 p.m. at Dolores St. Community Ctr, 15th and Dolores. Call 255-9244.
- Integrity: Eucharist 5:30 p.m. St. John's Episcopal Church, 1661 15th St./Valencia. 553-5270.
- Golden Gate MCC: 10:30 and 7 p.m. at 48 Belcher St., San Francisco. Call 474-4848.
- Marin MCC: MCC of the Redwoods has services at 6 p.m., 8 Olive St., Mill Valley. Call 388-2315.
- SF MCC: services, 150 Eureka St., S.F., 9 and 11 a.m. (with childcare and signing for the hearing-impaired) and 7 p.m. Call 863-4443.
- New Life MCC: Worship service, 1823 9th St., Berkeley, 5 p.m. Call 843-9355.
- MCC Santa Rosa: Worship service, 515 Orchard St., 11 a.m. Call (707) 526-HOPE.

SATURDAY 1

- CREW: gay house music club. Every Saturday, doors at 9:30 p.m.-afterhours, 21+. \$8. 520 4th St./Bryant. Call: 978-CREW.
- El Rio: Rock & Roll: Eddie Ray Porter, Midnight Radio. 10 p.m.-1 a.m. \$5. 3158 Mission. 282-3325.
- Mystique: dance to the rapture of over 400 women at Scooters, 22 4th St. 227-0135.
- Tenderloin Shakespeare Festival: "Twelfth Night," July 1 & 2, 2 p.m. City Center Plaza. FREE. 668-7633.
- Food Not Bombs Benefit: with Bedlam Rovers, Swollen Boss Toad, Stikdog & film by Greta. 363 Shotwell. 9 p.m. \$5.



Dr. Farkle's How To Pick Up Babes video premiere, July 1, 9:30 p.m. SF Cable 25. Cast party at Maud's, 937 Cole.

WEEK

MONDAY 3

- Yikes! Dykes: dance benefit for Team SF & Gay Games III. 8 p.m.-1 a.m. \$4 cover, door prizes, raffle. DJ Lauren Ward. Amelia's, 647 Valencia.
- Bi Friendly South Bay: Palo Alto location. 7 p.m. Join other bisexual men & women for dinner & conversation. FREE. Steve, 415/968-5902, Kristine, 408/267-5551.
- Support Group for Older Gay Men (60+): Operation Concern, 1853 Market. FREE. 7-9 p.m. Gay & Lesbian Outreach to Elders (GLOE): 626-7000.
- Springboard Diving Class & Training: beginner thru advanced. Info/reg.: Bob Murphy, 552-0820, or Leslie King, 666-6820. Mon. & Wed. 7 p.m.; Tues & Thu, 3:30 p.m.
- 20th Reunion Lowell High School Class of '70: names & addresses of any missing graduates to Lowell Reunion, 3110 Laguna Apt. 1, SF, CA 94123.
- Community Action Network News: every Monday, 7:30 p.m. Mountain View Cable 30.
- Gay Basketball: looking for new people, 7:15 p.m. every Monday at 1525 Waller St. (Haight), 621-2710.



• Untitled Male Nudes: B&W photographs by Steven Baratz, July 1-31. Reception July 7, 6-8 p.m. Jaguar, 4057 18th St. Baratz, 863-3353, or Jaguar, 863-4777.

TUESDAY 4

- July 4 Jazz Concert, Ghirardelli Square: Tim Ware Group, 2-4 p.m.; Dan Hicks & His Acoustic Warriors, 5-7 p.m.; Royal Society Jazz Orchestra, 8-10 p.m.
- Project Eden, Inc. Hayward: Have a drug problem or need someone to talk to? Call Project Eden's 24-hour crisis hotline and drop-in counseling: 887-0566. Confidential.
- Passive Immunotherapy Foundation: volunteers needed to promote possible effective anti-AIDS therapy. Meets weekly, 7:30 p.m. PATH Project, 333 Valencia, 4th Floor.
- Golden Gate Wrestling Club: is holding Olympic Freestyle Wrestling practices twice weekly; new larger locale, easy access by public transportation; prepare for tournaments and Gay Games III. All weights, skills, ages. Gene: 821-2991.
- Ministry of Light: Gay men's support group, 8-9:30 p.m., 1000 Sir Francis Drake Blvd., Rm. 18, San Anselmo. Call: 457-0854 or 457-1115.
- Slightly Older Lesbians: Small group discussion, Billy DeFrank Lesbian and Gay Community Center, 1040 Park Ave., San Jose, 7-9 p.m.
- Asian Gay Men's Support Group: The Pacific Center, 2712 Telegraph Ave., Berkeley, 6:30-8 p.m. Call: 548-8283.
- Co-Dependency Group: For caregivers, Kairos House, 114 Douglass St., S.F., 7:30-8:30 p.m. Led by Steve Graham.
- Gay Male Drop-In Group for Alcohol/Substance Abuse and HIV Concerns: individual and group process available. 7-9 p.m. at Operation Concern/Recovery, 1853 Market. For intake appointment call 626-7000.
- Master Your Mind: Support group for people with AIDS and the worried, led by Mary Richards, 4th floor, 333 Valencia St., S.F., noon-2 p.m. Focus on meditation, visualization, empowerment, and health; not affiliated with the S.F. AIDS Foundation. Call: 945-0941.
- Evening Group Orientation: For people with AIDS or ARC, San Francisco AIDS Foundation, 25 Van Ness, suite 660, S.F. FREE. Also on Wednesdays, 11 a.m. Assistance in interpreting financial benefit systems, applying for government assistance programs, and information on social service agencies and discounts available. Reservations: 864-4376.

WEDNESDAY 5

- Mercury: progressive/urban house dancing for boys and girls 18+, \$5. 9 p.m.-2 a.m. 520 4th St. (Bryant).
- Soul Survivor: by Anthony Bruno, directed by Kenneth R. Dixon. Extended thru July 15. Thursdays-Sundays, 8 p.m. \$10-13 (\$1 off w/ canned food donation to SF AIDS Fund, Food Bank). Theatre Rhinoceros, 2926 16th St. Tickets: 861-5079.
- "Bubbles" Presents Danny Williams: SF's favorite comedian w/surprise guests. Front Lounge Benefit Auction for The Godfather Service Fund. Galleon, 718 14th St. 431-0253.
- Professional Caregivers Group: Kairos House, 114 Douglass. Wed, 10 weeks; July 12-Aug 30, 7:30-9 p.m. Support & sharing for nurses, counselors, professional AIDS caregivers. Facilitator Michael Schmidt, DC. Limit 10. Donations accepted. To register call 861-0877.
- Education Program & Discussion on the Death Penalty: program & slide show by Amnesty International. 7 p.m. ACLU-NC office, 1663 Mission, 4th floor. FREE.
- Hysterics of Photography: 4 artists subvert previously held notions about fine art photography & its histories. Thru Aug 19. Reception July 14, 6-8 p.m. SF Camerawork, 70 12th St. 621-1001.
- Bay Area Career Women: women of excellence series. Pam Walton shows her video *Out In Suburbia*. Marines Memorial, 11th floor, 609 Sutter, SF. 6:30 networking & meeting. 8 p.m. speaker, BACW cardholders: \$10, \$12/door. Nonmembers: \$14, \$16/door. Tickets/info: BACW, 55 Montgomery, Suite 606, SF, CA 94105. 415/495-5393. An event for women. No refunds.
- Wednesday Matinee: lively afternoon of movies, discussion, refreshments. FREE. North of Market Senior Services, 333 Turk. 2:15-4 p.m. Operation Concern's Gay & Lesbians Outreach to Elders, sponsor, (GLOE): 626-7000.
- Gay & Lesbian Older Writers (50+): meets every Wed., 6-8 p.m. Operation Concern, 1853 Market. Sponsored by GLOE: 626-7000.
- Humping Night on Clementina: get over the hump of the week, 746 Clementina Apt. 2, 9 p.m.-midnight. Male 18+. 621-1887.
- Endup: \$1 night. 401 6th St. 495 6th St.
- Our Recovery: 6-8 p.m. A substance abuse support group for gay men with at least 1 year in a recovery program. Call 550-8561, 9 a.m.-5 p.m., M-F, lv. msg.
- Electric City: Wednesdays, SF cable 35, 8 p.m.
- KPFK 94.1 FM, Fruit Punch: 10-11 p.m. Gay men's radio features news, interviews, music, and reviews.
- F.L.A.M.E.: healing, bonding, fellowship. 7:30 p.m. 347 Dolores, Rm. 201. Rev. Shay St. John: 566-4122.

THURSDAY 6

- Colors (aka Scooters): 22 4th St/Market, 9 p.m.-2 a.m. Black & Salsa mix. Every Thursday night.
- 'N Touch Bar: Feathers & Flesh Show, 10 p.m. 1548 Polk. Dancing, strippers, variety entertainment.
- Endup: wet jockey shorts contest with Danny Williams. \$175 in prizes. 401 6th St./Harrison. 495-9550.
- Images of Indians: video that takes a positive look at important concepts of Indian life that have been misrepresented by western films. Noon-1 p.m. UCSF, Toland Hall, 533 Parnassus Ave. 476-5836.
- Rainbow's End Lesbian/Gay Youth Project: 7 p.m. 1000 Sir Francis Drake, San Anselmo (Ministry of Light offices). 457-1115.
- Taoist Erotic Massage Class for Men: learn the ancient secrets of prolonging orgasm in this hands-on class. 9 a.m.-5 p.m. Call Body Electric in Oakland for reservation/info: 653-1594.
- Coming-Out Group for Women: June 8-August 31. Thursdays, 7:30-9 p.m. Operation Concern, 1853 Market. Info, intake appointments: 626-7000.
- Youth Rap & Therapy Group: for gay/lesbian/bis under 22. 4:30-5 p.m. Center for Special Problems, 1700 Jackson. Info: Rik or Holly, 558-4801.
- HIV+ Support Group: meets weekly at 6 p.m. Operation Concern, 1853 Market. No fee/registration. Call: 626-7000.
- Grief Recovery: weekly support group 6 p.m.-8 p.m. at Hospice By the Bay, 1550 Sutter. Call 673-2020.
- Support Group: Richard Wagner, PhD, directs group, for caregivers, 7:30-9 p.m., Kairos House, 114 Douglass.
- ARC Support Group: meets weekly at 6 p.m. at Health Center No. 1, 3850 17th St., Room 206. No fee/registration. All PWARC are welcomed. Info: 626-7000.
- S.F. Water Polo: Practices, 8-9 p.m., in Berkeley. Men and women of all ability levels welcomed. Call John at 621-0783 or Laurie at 255-9091.
- Asian/Pacific Island HIV: Support group for bisexual and gay men, Rest Stop, 134 Church St., S.F., 8-9:30 p.m. Call 621-REST.
- Positive Opportunities for Wellness: Support group for men with HIV+, ARC, or AIDS, 7:30-9:30 p.m., free. Facilitated by Julian Baird. Refreshments. Call 285-3561.

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Marcus

(Continued from page 39)

national Mr. Leather.

Then 1347 Folsom became the Brig. By this time, it was in complete ownership of a tried-and-true leatherman—Hank. Another shift in decor—this time a huge mural on the back wall that was absolutely beautiful. There was a small leather shop added as well. It became the absolute shrine of Michael Schiell, the man who made the word "dude" synonymous with leather.

This time, Folsom was the absolute monarch on the lane of leather. It was the years of the Black and Blue, the Arena and lots of headaches with arsonists running around the Miracle Mile. By this time, too, Folsom became a one-way street and Ringold Alley was in its heyday.

The Brig, with its contestant in the first Intl. Mr. Leather contest in Chicago, took the title in the person of David Kloss, an offshore oil rigger who now lives in Houston and is just as beautiful today as he was in 1979 when he took the title away from eight other contestants at the Radisson Hotel in Chicago.

Two years later, the Brig's en-

try, Marty Kiker, took the title from 40 contestants, and a few years later, Patrick Toner again carried 1347 into the winning circle.

After Hank's untimely departure, 1347 Folsom became the Powerhouse. One of San Francisco's most admired men headed the staff. Matthew Newman continued the ambience at 1347 even though he was, at heart, a cowboy type.

And here we are, four years into the Powerhouse. Still world renowned, still leather, still playing great music and still hiring great bartenders. I hope you'll join the staff and the many loyal customers on this fourth anniversary.

And on Friday, June 30, Mr. Powerhouse II will be selected. The past few months saw leathermen troop to the stage to divulge their leather lifestyle and why they want the title. Come and see Jacques Briel, Kevin Jackson, Augie Messenbrink, Cole Weeks, Kevin McCarthy, Gregg Filips, Louis Caraballo and Mark Tully stand tall and proud. See who will be Mr. Powerhouse II. Unfortunately, last year's winner, Jose, will be in Texas dealing with a family matter, but he's sending a stand-in. The finals begin at 2200—hope you'll be there!



Phoenix Uniform Club members celebrate their 11th anniversary.

(Photo: Marcus)

The Powerhouse action will get you off to a good start for the weekend. It's a shame the Fourth of July lands on a Tuesday this year! How many "I called in sick" stories will be heard this coming Monday?

The Royal Court (Duke and Duchess) are having an S.F.

Follies Fashion Show Saturday, July 1, at the Corral on Market from 1730 to 2100 for only \$5. Their flyer didn't say what it includes so I guess it's just a fashion show and a show—a benefit for the AIDS Emergency Fund.

The Cycle Runners are having their fifth annual Super 500 trip to the wine country and the delta on July 1 and 2; depart from the Watering Hole at 0800. The \$40 fee includes lodging, lunch enroute, cocktails, outdoor barbecue, pool party and a continental breakfast. You'll also get a Super 500 keychain and it's limited to 30 people. Call 386-6985 (after 5 p.m.) if you really want to go. It sounds like fun!

Gail Wilson will swing and sway with City Swing at the Eagle beer bust on Sunday, July 2, from 1500 to 1800. This is always a great show. All that music, beer, food, and cruising! I didn't get the cost at my deadline, but I'm sure you can afford it and I'm sure it will not be more than \$8.

On Sunday, too, the formerly flamboyant Bill Camillo goes on the wagon—or at least his new 12x12 Dance Party (clean and sober) starts at 520 Fourth St. from 1800 until ???). It's only \$5 and 25 percent of the proceeds go to 18th Street Services!

Monday, July 3, the inimitable Stephanie (Miller) headlines a show at the Transfer beginning at 2200. Steve will perform with the Hand Maidens. I don't know if this is a female J/O show or not, but knowing La Stephanie, she will leave you stomping for more! Don't miss this one!

I almost forgot to tell you that on Saturday, July 1, the S.F. Gay Men's Chorus will perform with Chicago's Windy City Chorus at First Congregational Church (Post and Mason) at 2000 hours. Their flyer didn't mention any price, but I don't think it's free! Call 863-8326 (today and Friday) from 0900 to 1800 and Saturday from 1300 to 1700 for ticket info (i.e., prices and reservations).

If you go to work Monday, fake it so your boss will be sorry he didn't give you the day off. I know I'll be toiling away at the Dildo Mines.

Tuesday, hey, celebrate again—this time independence day for everyone! Up Your Alley productions must be in the red again—they're having the beer bust at the S.F. Eagle on the fourth. I didn't get a flyer, a phone call or a press release (again!), but I'm sure you can afford it.

If you're planning in advance, the Satyrs M/C of Los Angeles are having a beer bust at My Place (1225 Folsom) on Saturday, July 8, according to the new manager Ray—from 1600 to 1900, and at my deadline Ray didn't call me back to say how much. By the way, Ray, you didn't tell me where "CB" is, either, darrrling!

There's more coming, but don't fret—you'll get all the info in time!

Doing the Dishes

Movie/video/cinema buffs were aghast last week when it was learned that the powers that be (Frameline) who put on the Lesbian/Gay Film Festival gave a resounding "No!" to internationally renowned filmmaker Jack Fritscher's entry *Mud!!* *Mud* is the powerful story of a demented performer (starring internationally acclaimed J.D. Slater) who is held as a prisoner of a war games camp and all the ensuing agony he endures.

No one at Frameline returned my calls but the "dish" is that, and I quote: "Jack Fritscher and J.D. Slater are not gay enough" (to be shown at this festival)!! Not gay enough? Fritscher, owner of Palm Drive Video? Fritscher, a frequent contributor to Drummer Magazine? J.D. Slater, internationally known porno star and director of many a reel himself?

(Continued on next page)



Russian River Leather Daddy John Ferrari (left) and Mr. Northern California Drummer Steve Patten.

(Photo: Marcus)

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Author Geoff Mains, 42, Boosted Leather Community

Geoff Mains died June 21 at Kaiser Hospital from complications arising from AIDS. He was 42.

Mains held a doctorate in biochemistry from the University of Toronto, and spent much of his professional career in Vancouver, where he was a member of the faculty of the Forestry Department at the University of British Columbia. His work with various environmental impact study groups brought him into close contact with the natural world, both in British Columbia and across much of Canada and the United States.

In 1984 he was employed by Environmental Science Associates in San Francisco, enabling him to move to this city, which he considered his true home.

Mains will be best remembered in the gay community for his ground-breaking book, *Urban Aboriginals*, which, since its publication in 1984, has earned a world-wide readership. Drawing on his extensive readings in anthropology and human physiology, as well as on his own sexual, social and spiritual experiences in the leather communities of San Francisco and the Northwest, Mains shed bright and positive light on areas of human experience previously kept in the dark by society's sexual taboos. His message has done much to combat the ignorance and fear



Author Geoff Mains.

(Photo: Mark I. Chester)

that cloud issues of radical sexuality, and has brought self-respect, hope and a sense of community to leather-identified people worldwide.

Main's special sensibility and his profound love of the gay and leather communities are the sources of his stories and articles published in *Drummer* magazine and, most particularly, his powerful novel of San Francisco in crisis, *Gentle Warriors*, which should be available in bookshops soon.

It was Mains' intention in life to do what he could to improve the world. In this demoralized

age, his passionate and impatient idealism stands as a lesson in hope for all of us, for he succeeded. The world is a better place for his all-too-short sojourn here.

Mains is survived by his parents, Dorothy and Frank, by his brother and sister, Ken and Barbara, and by his many friends. Donations in his memory can be made to the San Francisco AIDS Foundation, the National Gay and Lesbian Task Force, or Theatre Rhinoceros. A memorial service and gathering of friends will be held on July 11 at 6 p.m. Please call Nick Carlson at 931-4484 or Jim Chappell at 552-9851 for details. ▼

Will Tucker Starred In Men Behind Bars

Our spoiled brat is gone. Will Tucker left us on Gay Pride Day just as the sun broke through the overcast and the parade started down Market Street. During his transition to the next plane, he was surrounded by Virginia, his loving and supportive mother and his close friends Terry, Jim and Bob.

A native of Northern California, he attended Chico State, where he was very active in the Drama Department. After college, he was hired by Channel 10 in Sacramento for their evening news report. Shortly after moving to San Francisco, he began a career in the advertising field with a well-known local ad agency.

Tucker had a taste for the finer things in life. He cherished his dark blue sportscar, designer suits, French champagne, and first class travel. He did many of the things others only dream about. He crewed on a sailing yacht in the Caribbean, went skin-diving on the reefs off Maui, toured the castles in Spain. He also renewed his love for the theatre by appearing in several of the productions of *Men Behind Bars* as "Binky" and the leather and



Will Tucker.

chrome clad singer of "I Never Do Anything Twice."

But most importantly, he used his diagnosis as a means of transformation. He became very clear in his priorities: to experience and share with others the true nature of love. He was able to focus on the positive attributes of his illness and to venture out through his heart to connect with those around him.

A celebration of his life will be held for Tucker in July. Please call 864-4451 for more information. ▼

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Gay Parade Covered the Spectrum

What a celebration! We've really come a long way with more than 180 entries in this year's Gay and Lesbian Freedom Day Parade. From the serious to the silly, sado to masochistic, frivolous to downright freaky, we managed to include nearly every aspect of our diverse, yet very colorful community. However, it was unity that seemed to be the key word from speakers at every stage in the Civic Center Plaza.

One of the most moving experiences of the day came when the Surviving Partners of People With AIDS contingent joined

behind the group of People With AIDS for their first year in the parade. The parade day celebration can be a particularly hard time for surviving partners, friends and relatives of those who have died. It was heart wrenching for me to see them marching together, but the respectful applause from the crowds moved with them down Market Street, setting a tone of togetherness for the rest of the day.

The Women's Float, bronze and bold, blaring Sister Sledge singing "We Are Family," was an outstanding favorite with the crowd as well. Many hours of hard

work and months of dedication went into making that dream come true, and for all the volunteers and contributors, a big thank you!

There were so many fabulous contingents this year, including the Gay Elders and Gays Over 60, "Bold and Old," and everyone here for the West Coast Old Lesbians Conference and Celebration. Parents and Friends of Lesbians and Gays are always wildly cheered by everyone.

PFLAG has done an indispensable job across the nation to defend their children against dis-



Let it all hang out.

(Photo: Pruzan)

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Marines - Navy

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crimination of all kinds. To them, we are all their children and friends.

Dozens of political and religious groups march faithfully every year, too, but on the lighter side there are a few groups I'd like to recognize for their wit and humor.

I'd like to personally thank the Fat Dykes From Hell, Ladies Against Women, the Psycho Cleaners from Hell, and the ever entertaining women from the "Dyke Holiday Lines" who threaten to build a float next year and pass out job applications.

According to Jonathan Katz' definitive book *Gay American History*, the Chicago Society for Human Rights was issued a charter by the state of Illinois on Dec. 10, 1924. Started by Henry Gerber, this makes it the earliest documented homosexual emancipation organization in the United States in a climate of oppression and fear they managed to publish two issues of a paper, *Friendship and Freedom*, before Gerber was arrested in an early morning raid on his apartment.

Gerber was part of every contingent in our Stonewall 20 Celebration, as were the countless others who have contributed and continue to contribute to our rich history and our struggle for freedom of expression.

If you've recovered from all the fun festivities of last weekend and you're ready to venture out again, here's a brief list of some special events happening around Our Town:

Tonight, Thursday the 29th, the black lesbian publication, Ache, will present an evening of readings from some of the Bay Area's finest black lesbian writers including Avotcia, Winn Gilmore, Anita Green, Stephanie Henderson, Pat Parker and Jean Welseling at Modern Times Bookstore, 968 Valencia St. at 7:30.

On Friday, June 30 at La Pena, 3105 Shattuck Ave, Berkeley, you can hear the forever popular country and bluegrass tunes of Nancy Vogl and Robin Flower with Libby McLaren joining in on synthesizer. Tickets are \$8 for the 8:30 show.

If you'd rather have your country music served up in a heaping helping, then check out *Healin' Dirt Diner*, a play by Mary Casey and Pam Gray at Theatre Rhino.

The play follows Wanda West as she works on her dream ticket to Nashville at an outrageous country western lesbian bar. Shows are Thurs-Sat at 8:30 p.m. through July 16, at the Studio at Theatre Rhino, 2926 16th St. Call 861-5079 for reservations.

Two in Twenty, the lesbian soap opera that celebrates the feats and foibles of lesbian life returns this weekend to the Women's Building, 3543 18th St. for six hours of hilarity, suspense and passion.

"Since no soap opera is complete without commercials," local producer Kathy Wolfe tells us, "*Two in Twenty* inserts spots for fictitious products with Holly Near, Chris Williamson, Theresa Trull and others endorsing Double Chew Gum, Carte Léz (don't come out without it), and Baby Baster Inc. (at your cervix)." Tickets for the two-night event are \$6 per evening at the door.

BEEP, BEEP, WOOOWEEEP. Gay Radio from across the bay? Yes, indeed it's "Fruity Punch" every Wednesday night from 10-11 p.m. on KPFA, 94.1 on your FM dial. **BEEP. BEEEEP.** Get that old radio tuned in.

During the past two years, artist David Reavis has individually painted 1620 ceramic tiles based on Claude Monet's painting, "Water Lillies." His 13-foot by 16-foot design is entitled "On The Way (To Claude's Pond)" and can be viewed at the Market and Noe Center, 2286 Market St. on a 24-hour basis. The exhibit was originally scheduled for Gay Pride Week, but has been extended through next month.

And, as always, there's just one more thing...a beer bust at the S.F. Eagle that's gonna shake your shoes! The Rita Rockette Brunch Program has been serving up meals and good times at San Francisco General's Ward 5A every other Sunday for more than five years.

This unstoppable "Brunch Bunch" will hold a benefit auction and beer bust on Friday night, July 7 from 8-11 p.m. with celebrity auctioneers and '60s dance music by "The Fabulous Velvets" until midnight. If you would like to donate something for the auction, please call 467-6530 after 7 p.m. and remember to mark your calendar for this good cause.

As Rita Rockette would say, "LET'S PARTY!" ▼

Porn

(Continued from page 35)

seen their peers die, and they'd much rather be in a solo video, not only for the safety of it, but because I try to find out what the man's fantasy is and let him act it out in spades. That allows a personal vision, which means that the day of the gay studio production is over. The independent productions are giving those studio productions a run for their money.

"And that will change the sexuality of gay men. I think art should primarily entertain, but if it's art, it will change you. Gayness gets you into places you wouldn't get into as just a person. And a lot of gay boys miss that point if they think the bar style is the only place where it's at. That sounds like I'm crusading, and I'm not at all. I'm just offering an alternative.

"Where's it going? It's going to be more fetish oriented, because sex is not only your dick and your butt. The point is to let them have a good time, and also diverge from just thinking about sucking dick and fucking ass. And censorship? That influence of the Meese Commission still rolls along, under the principle that if somebody abuses something, you have to take it away. But the abuse of a thing doesn't take away the use of the thing. You can take that principle and put that on every adult video. Prohibition doesn't work. So we're going to see more gay films from independent artists.

"I think in the '90s we're going to see a resurgence of gays in the media, especially as the AIDS cases explode, and we serve as the model for the world on how to deal with this. People will turn to us, just like they always have to make their hair and house pretty, to make their lives pretty again. So instead of *Golden Girls* dropping their gay butler, you'll see gay people returning to the tube. And I think that will allow gay erotica to grow on a level of above-ground commercial television and video.

"And that's why I prefer the word erotica to porn, because these right-wing types are always quoting us chapter and verse from our own publications—they say we ourselves call it porn. If we would stop calling it the porn industry, we would automatically click everything one more step toward acceptance!"

★ ★ ★

This survey hasn't mentioned the West Coast pioneering of high technique and corporate savvy that has made giants out of Falcon Studios, Colt Studios and William Higgins' Catalina Studios. Nor did I mention the industry ignoring AIDS—even today, only a few performers show any interest in safe sex, and disclaimers preceding videos hardly absolve producers of culpability.

In this survey we've seen the '70s industry changer, Wakefield Poole, the '80s first widespread video dealer, Chris Rage, and some options for the future from the zealous new ideas of Jack Fritscher. And through it all, no matter what the innovation or expansion of technique and thought, 20 years after the cinematic porno revolution we know two things we knew the day before Stonewall: a little mystique heightens the slam-bang, and "loops" is the format that works.

Porn: a field in which everything old is not new again, just done with better equipment, and where only a very few visionary people can take us on the real loop-the-loop of sexuality. ▼

Gay Theatre

(Continued from page 34)

to transcend pre-liberation images of psychotic dykes and pathetic queens, but to move beyond the static portrayals institutionalized by gay playwrights themselves during the 1970s. At the end of the second decade after Stonewall that promise has only been partially fulfilled. Lesbian and gay theatre continues to be molded (and occasionally immobilized) by the inherent conflicts between archetype and stereotype, between self-awareness and self-consciousness.

Lesbian and gay theatre has been significantly limited, for example, by the tiresome division of "men's" and "women's" plays, a feint at democracy that is by now largely precious. Lesbian and gay playwrights often find, moreover, that their most strident critics are other lesbians and gay men, whose insistence on "correct" images thwarts theatre's capacity to stimulate discourse.



P.J. Benjamin and Thelma Lee in a scene from Harvey Fierstein's *Torch Song Trilogy*.

The fusion of lesbian and gay politics with gay theatre fired a revolution, but in the process it has sometimes nearly strangled art.

Lesbian theatre has been particularly unwilling, for example, to deal with sexual material (with butch/femme, or with the ways in which the expression of sexuality puts some lesbians at odds with their own community—lesbians into S&M, for instance, or those who sleep with men). One remarkable exception is the work of Holly Hughes, whose common theme is a consideration of sexual relations that is so kaleidoscopic, instinctive, intimate, lavish, and even perverse that her audiences are literally stunned.

SF FrontRunners' Schedule

Saturday, July 1. Meet at Stow Lake Boathouse in Golden Gate Park at 9 a.m. No-host brunch follows.

Sunday, July 2, Gay Run Revisited. Meet at the parking lot of Polo Fields off Middle Drive in Golden Gate Park. 5K or 10K.

Tuesday, July 4. Meet at the stretching area near Fort Mason parking lot at 9 a.m. across from Safeway for a five-mile run along the Marina Green to Fort Point

Theatre by gay men, on the other hand, although it has often criticized "promiscuity," has never examined the ways in which male privilege seriously compromises the meaning of "community," nor has it challenged gay men's lack of interest in social problems that do not affect them directly. Indeed, far from tackling world-class issues, gay men's theatre—monopolized for nearly two decades by white, urban, middle-class male characters—has only occasionally managed to find its way out of he apartment.

Gay and lesbian theatre has also been reticent to take on the "villains" in our midst—the opportunists brokering careers from the AIDS epidemic; the modern Uncle (and Aunt) Toms, whose rationale is assimilation rather than timidity; the mousened and shellacked young gays whose world of conspicuous consumption is, if anything, even emptier because sex is present chiefly as sublimation.

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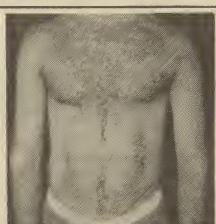
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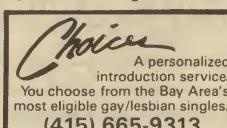
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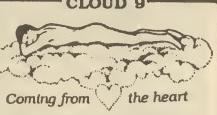
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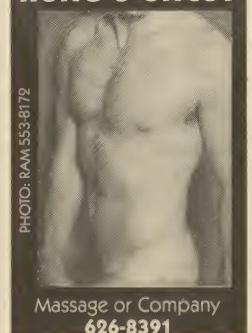


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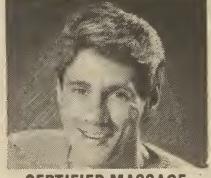
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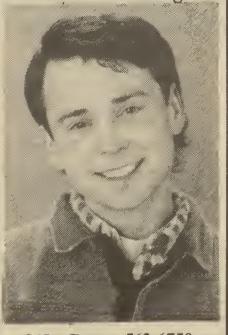
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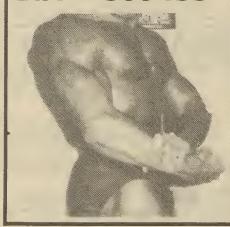
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BOWLING

Japantown Community Leagues

Kneis Rolls Career-High 696

This is the time of year when people just love to get around hot things. Back in the Midwest, South and East, the weather usually ensures that things will be on the hot side. Here in San Francisco, the weather usually isn't terribly warm. Last week it was warm, but the weather wasn't the only hot item. The bowlers in the Japantown Bowl Community Leagues were hotter than firecrackers.

Leading the way was Tim Kneis, the president of the Tuesday Community League, who rolled a career-high 696 series. He started out with a 235, followed with a 215 and ended with a red-hot 246. Kneis bowls for the Tender Vittles team.

But to show how the quality is in the Japantown summer leagues, Kneis' sterling efforts didn't even produce the top single score of the week. Ken Gray owns that distinction. Gray bowled a superb 279 game. Add that to a 204 and a 185 and Gray ended with an excellent 668 series.

We're not through with super-hot scores. Here's another individual achievement to warm the hearts of all keglers. Rich Sparacino, who averages 141 at the start of the summer season, bowled an incredible 107 pins above that average with an outstanding 248 game. That effort will qualify Sparacino for a special citation from the American Bowling Congress.

Here's the rundown on the last two weeks of action in Japantown leagues:

Monday Community League, June 12: Bill Hawk of the Unicorns shot a 214, 76 pins over his average.

Tuesday Community League, June 13: Nick Kanost (137 average) had a 221 for the Toy Boys. Teammate Bob Damron bowled 58 pins above his average with a 224.



Tim Kneis is burning up the lanes at Japantown.

Wednesday Community League, June 14: Bob Bryan (156) had a 212 for Missing Persons. Meanwhile, the Metro Knights' Paul Cyr (170) had a 204.

Thursday Community League, June 15: Two bowlers squaring off against each other had 213 on their minds. Roger Spencer had his 213 for the Lustre Queens while Richard Harry his 213 for the Night Owls.

Friday Community League, June 15: John Myers almost matched Rich Sparacino's way-above-average score. Myers, who carries a 145 average for the Johnny Cats was 83 pins over that mark with a 228. Meanwhile, David Arnold—who had bowled in advance because of his trip to Reno with the Reno Vacation League—checked in with a 209 score.

Monday Community League, June 19: Oh, Rickee! Listen to this. Jim Greblowski, who bowls for the Lucille Balls, had a solid 228, which was 58 pins over his average.

Tuesday Community League, June 20: This is the night Tim Kneis burned the lanes, but a players on his opponent, the Toy Boys, was hot, too. Bob Damron had games of 213 and 216.

This of course was also the night of Ken Gray's triumph, but he wasn't the only member of Gilmore's to do the job. Chuck Adkins had an outstanding 244. To close out an excellent evening of bowling, Russell Palmer had a 201 game for the Castro Station.

Wednesday Community League, June 21: The Metro Nights' Phil Whitaker was 63 pins over his average with a solid 240 while teammate Paul Cyr hit the magic circle again with a 210 game. Meanwhile, the J&As got a 202 game out of Jessy Tingin (148 average).

Gary Davis was 58 pins up on his average with a 211 score for the Zsa Zsa Gabowers (great name!). The ZZG's opponents, the Missing Persons, also had a top-notch, this coming from Bob Bryan, who rolled a 210.

Thursday Community League, June 22: Brian Churchill was wide awake for the Nite Owls with a 204 game against the No Taps. Brian's effort was a real eye-opener as he rolled 68 pins over his average.

Kevin Ferrell celebrated his joining the Lustre Queens with a 212 game. Meanwhile, Bill Wood was 50 pins over his average for Team 10 by bowling a 210. Dependable Art White checked in with Uncle Bert's and Vera's by rolling a 202.

Friday Community League, June 23: When you don't quite hit the magic 200 circle, try, try again. Roger Queen found that out while bowling for the Flying Aces. In the second game of his three-game set, Roger had a 197. He came back in game three with a strong 202.

Steve Miller went 65 pins over his average with a 200 score for Triple Play.

TEAM TENNIS

White Swallow Splatters Galleon

by Les Balmain

Taking place during the weekend of June 17 and 18, round six of team tennis for the Gay Tennis Federation contained one tie, two close matches and one big upset! The fourth-place underdog White Swallow team took the wind out of the sails of the front-running Galleon deck hands and handed them their first defeat of the season by the score of 42-36.

Although there were no changes in the standings of the top five teams, this big win gave the White Swallow a strong hold on fourth place and the last playoff spot. It placed them some

19 games ahead of the fifth-place Cinch going into round seven, the last round of the season.

Listing the White Swallow players first and the Galleon next, the scores are as follows:

Singles: A1, Kelly Rice defeated Chuck Gee, 7-6; A2, Tom Adlfinger defeated Mario Mora, 6-2; B1, Shawn Kelly defeated Robert Creth, 6-3; B2, Jeff Greenfield lost to Pete Devora, 3-6; C1, Virginia Brusco lost to Kurt Bruens, 1-6; and C2, Sari Staver defeated Barbara Gilman, 6-2.

Doubles: A. Rice and Adlf-

inger defeated Gee and Mora, 6-2; B, Keely and Greenfield defeated Creth and Devora, 6-3; and C, Brusco and Staver lost to Bruens and Gilman, 1-6.

On Saturday morning, Uncle Bert's Place nipped the Cinch by one game, 45-44. This loss prevented the Cinch from making a move toward the playoffs, and left their chances all up to the next and final round.

Listing Uncle Bert's players first and the Cinch next, the scores are as follows:

(Continued on next page)

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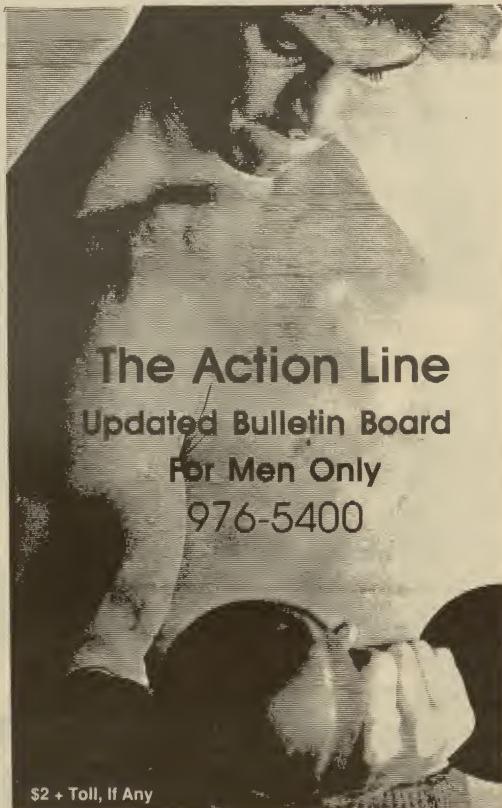


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Ducks Bounce Back to Seize Title

The San Francisco Pool Association's top two teams played a tie-breaking match last Thursday night where the Deluxe Ducks soared to a decisive 9-3 city championship victory over their Overpassers rivals.

This was the culmination of a grueling season of more than 300 games of 8-ball originally embarked upon by 30 teams and featured the cream of our community's pool-playing crop. It was also the last match ever to be played at Deluxe. The new owner plans to eliminate the table upon which eight city championships have been decided.

The title series began June 15 and the No. 2 seeded Overpassers arrived at Deluxe with fire in their eyes and sticks ablaze as they hammered out a 9-6 upset victory over the No. 1 seeded Ducks. The visitors roared as Brandon Bridges pocketed the last 8-ball, which put them within a single match victory of the championship.

The Ducks arrived at the Overpass on June 20 knowing they had to win to force the third match and avoid a sweep. It proved to be a classic battle as the two teams traded wins in front of a packed house on a muggy night in Hayes Valley. At the end of three quarters of pressure-packed action the two teams were knotted at 6-6, with the home team just three games away from the coveted crown.

Lisa Duncan held the line for the Ducks with a win over

passers ace Jim Russo. E.Z. followed suit by downing Bridges for the 8-6 lead. Rick Mariani stepped to the table in the last game with his opponent, Ducks Captain Lauren Ward, having run down to the 8-ball. He pocketed two, but missed a subsequent shot, allowing Ward the chance to deliver the match with a long, difficult cut to the corner with the possibility of a cue ball scratch looming distinctly. Her shot was true and strongly stroked to avoid the scratch and the Ducks did some roaring of their own as they won the opportunity of a home table tie-breaker.

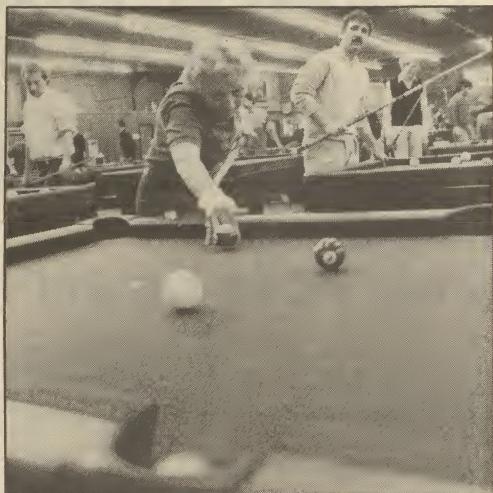
Elliot "E.Z." Zalta led off for the Ducks in the final last Thursday and chalked up the first win over Antonio Rios. Lisa Duncan was a ball away from a run out in game two when she missed, allowing Russo to tie the match. Ward then emerged victorious from a drawn-out strategy duel with Bridges for the 2-1 lead. Luby Pelletier, enjoying his first season as a Duck, "lubricated" Mariani with a table run from the break for the 3-1 first-quarter score.

Duncan nearly sank the 8-ball on the break in the next game and it hovered near the corner pocket as she and Rios got bogged down in another strategy marathon. The visitors got a gift when Duncan's attempt for position on her last ball tapped the black ball in too soon, closing the gap to 3-2. E.Z.'s quest for a table run in the next game was thwarted when he narrowly missed

ed 8-ball position, leaving himself hooked. Russo pocketed a bank shot then missed, leaving E.Z. blocked on the game ball. He had to play a kick bank and Ward called out, "that ball's gone!" as the cue ball left the end rail with perfect speed and trajectory to tap in the 8-ball for the 4-2 lead. Ward broke in the next game and saw her inning end when a subsequent rail-first carom shot hovered on the corner pocket lip. After an exchange of strategy shots with Mariani, she delivered a three-ball run out for the 5-2 advantage. Duncan joined her teammates as a game winner when Bridges missed two difficult 8-ball bank shots and she delivered a three-ball run out for a 6-2 halftime lead.

Pelletier and Russo found themselves enmeshed in a strategy session in the next game that ended when Luby's missed shot broke out their clustered balls. Russo's two-ball out brought the score to 6-3.

E.Z. was down to his last object ball in the 10th game and Mariani was stroking toward a run out when he rolled a bit too far on one of his last two balls. His miss allowed E.Z. to show off his touch with cue-ball control as he pocketed his last ball and rolled to dead perfect 8-ball position to put the Ducks up 7-3. Ward broke into another wide open table and delighted the crowd with a table run of surgical precision, which left her opponents reeling under an 8-3 deficit.



Pelletier was on the verge of delivering the championship game with another table run when the corner pocket rejected his 8-ball shot. Bridges sunk a couple of balls then missed, leaving Luby with a pocket selection dilemma of two low-percentage options. He quickly chose the table length, cross corner bank and hit it softly. The drama the ball represented made it seem to move in slow motion as it trickled toward the pocket and fell, delivering the Ducks' fifth city championship title in eight seasons.

All of the players involved demonstrated exemplary sporting conduct and the Overpassers were among the first of the crowd

to offer best wishes in the Ducks' effort to bring home the West Coast Challenge XIX title from San Diego. They'll be joined by Bernard Bayaca, Ron Chevrette, Torri Connolly and Anne Young as competitors in the four-city championship, which begins July 14.

The Ducks wish to thank Richard, Tim and the other Deluxe staffers for their years of warm support as well as the new owner for permitting the conclusion of their championship season.

The SFPA awards party is set for Sunday, July 9. Dial JOE-POOL for information. ▼

Tennis

(Continued from previous page)

Singles: A1, Rob McCann lost to Ken Chan, 3-6; A2, Garry B. Hall defeated Joe Roman, 7-5; B1, Raul Gonzales lost to Curtis Lee, 4-6; B2, Richard Gibson defeated Steve Kraft, 6-1; C1, Randi Click defeated Ed "Rosie" Durham, 6-2; and C2, Diane Walker lost to Sari Staver, 6-3.

Doubles: A, McCann and B. Hall lost to Chan and Roman, 4-6; B, Gonzales and Gibson lost to Lee and Kraft, 5-7; and C, Click and Walker defeated Durham and Staver, 7-5.

On Saturday afternoon, Roto Rooter and Leticia's fought to a tie, 42-42. This match moved Roto Rooter from seventh up to sixth place.

Listing Roto Rooter first and Leticia's players next, the scoring is as follows: A1, Andre Lalias (withdrew due to injury) lost to J.W. White, 1-6; A2, Tom Taylor defeated Armand Alcazar, 6-4; B1, Charles Woods defeated Dub Johnson, 6-1; B2, John Moyer defeated Larry Aguinaldo, 7-6; C1, Brent Weaver defeated Kurt Bruens, 6-1; and C2, A. Powning defeated Donna McKinnon, 7-6.

Doubles: A, Woods and Taylor lost to Adlinger and Alcazar, 3-6; B, Woods and Moyer lost to Johnson and Aguinaldo, 2-6; and C, Weaver and Powning lost to Bruens and McKinnon, 4-6.

On Sunday morning the second-place Community Rentals solidified their playoff spot by skinning the Silver Fox, 48-36. This loss dropped the Silver Fox from sixth to seventh place.

Listing the Community Rentals players first and the Silver Fox next, the scores are as follows:

Singles: A1, Michael DeGarmo defeated Curt Tibbitts, 6-3; A2, Chris Walkey defeated Joe Romano, 6-2; B1, Tom Kelly defeated Fred Sheng, 6-4; B2, Greg Prigmore lost to Robert Sissenstein, 4-6; C1, Sam Loud lost to Doug Huffines, 4-6; and C2, A. Powning defeated Herb Cohn, 6-3.

Doubles: A, DeGarmo and Walkey defeated Tibbitts and Romano, 6-3; B, Kelly and Prigmore lost to Sheng and Sissenstein, 4-6; and C, Loud and Powning defeated Huffines and Cohn, 6-3.

Round six team standings as of June 18 are:

Team	W	L
Galleon	279	208
Community Rentals	256	217
Uncle Bert's	248	234
White Swallow	251	238
Cinch	250	256
Roto Rooter	226	266
Silver Fox	217	258
Leticia's	206	256

Looking at the schedule for the final round of the season, I've noticed an amazing coincidence that's more than a million-to-one shot. And we'll probably never see this again. The teams are playing each other right down the line according to their standings. Wow! And the order of play is picked out of a hat at the beginning of the season by the team captains.

Round Eight Schedule

Saturday, July 8, 9 a.m., (1) the Galleon vs. (2) Community Rentals; 11:30 a.m., (7) Silver Fox vs. (8) Leticia's.

Sunday, July 9, 9 a.m., Uncle Bert's vs. (4) White Swallow; 11:30 a.m., (5) Cinch vs. (6) Roto Rooter.

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Chicago, SF Gay Choruses To Team Up

by Dennis McMillan

On Saturday July 1, San Francisco Gay Men's Chorus and Chicago's Windy City Gay Chorus will unite to present "A Song of Two Cities." Also featured will be the octet Menage and the jazz quartet Overtones. This will be the various groups' final performance before traveling to Seattle for the Gala III Celebration of more than 47 gay and lesbian choruses nationwide.

Because this is the kick-off concert for both... it highlights some of the best pieces...

The San Francisco Gay Men's Chorus will open with the double knights chorus from the opera *Parsifal*. As a change of pace, they will offer a newly recorded as yet unreleased song by Peggy Lee, an African rhythm piece entitled "We Be Friends."

Lee has given special permission to director Gregg Tallman to present the number only twice, one at this concert and once in Seattle. Incidentally, Tallman will be conducting his final San Francisco performance with this group on this evening.

They will reprise chorus member Bob Seeley's "You Are My Star," which was so eloquently performed at last Friday's Gala.

Included in the program will be "Living with AIDS," a piece with special arrangement by its composers Romanovsky and Phillips. "This is something we are especially proud of," says chorus general manager John McLeod. "We do so many

memorial songs for the dead, but the message in this is to stand by those who are afflicted and help them through this crisis."

This will be the first visit to this city by Windy City, who will present a classical and popular selection of songs. One of the oldest gay choruses in America, and one of the most impressive at the 1986 national festival in Minneapolis, the group is under the musical direction of Richard Garin.



The San Francisco Gay Men's Chorus will appear with Chicago's Windy City Gay Chorus July 1.

"Because this is the kick-off concert for both Windy City and San Francisco Gay Men's Chorus on their way to the triennial festival, it highlights some of the very best pieces that these choruses will be presenting to their peers," McLeod says. "I encourage our gay community to come and enjoy an evening of

variety and jubilance."

The concert will be held at First Congregational Church on Post and Mason streets on July 1, at 8 p.m.

Tickets for \$10 are available at Word Processing Services of SF, 2354 Market St., Suite 1, 863-8326, or \$12 at the door. ▼

GALA Preview a Hit

by Dennis McMillan

Eight gay choral groups—five men's choruses, two women's choruses, and one mixed gay men and lesbians—joined forces Friday night at Mission High School auditorium, kicking off Gay Pride Weekend with their "Gala Chorus Preview." Singing beneath the banner "In Harmony as One," the groups performed in San Francisco as a preview of what they will present July 2-8 in Seattle at the Gala III Celebration involving more than 2,000 voices.

Golden Gate Men's Chorus opened the festivities with a sweet, lyric presentation of Franz Schubert's "Der Gondelfahrer." Perhaps they were not warmed up yet, but the singers seemed held back, slightly muffled, and in need of better miking. They improved considerably in "Sea Shell" by Carl Engel with a nice, even blend of voices.

Silicon Valley Gay Men's Chorus of San Jose (having the honor of being the only men's chorus directed by a lesbian) gave a Yankee doodle dandy of a performance with "All Aboard for Cohan," a medley of George M. Cohan favorites and extra lyrics originally commissioned by New York City Gay Men's Chorus. Especially bright and campy was the quartet in front mugging and hamming it up through the piece.

Bach's "Cantata 140" would have been a delight, sung a cappella by the 13-woman Sacramento Women's Chorus, had it not been so long and repetitive. The only lyrics were "doo-bee-doo-wah" sung in staccato baroque style. Perhaps they should have thrown in some "leela-la-la-loos" for relief.

The most unusual and difficult piece of the evening was the commissioned work by Janice Giteck for all five men's choruses. Titled "Home," it was an offbeat,

new-agey composition utilizing the singers as instruments—a drone choir holding onto one pitch, a gong group where each member has only one note, and two melody choruses—mixed and scattered on stage and in the aisles and at the rear, interweaving their surround sound with symphonic quality. Director Gregg Tallman and his skilled baton deserve praise for keeping everything disciplined and balanced in the midst of potential chaos.

"Puttin' on the Blitz," a parody of Irving Berlin's "Ritz," provided delightful comic relief in the program in the form of a military send-up by Voices: Bay Area Lesbian Choral Ensemble. Lyrics such as, "we're so glad to be a superpower/Ollis is our hero of the hour," kept the audience guffawing.

Sacramento Men's Chorus executed an almost flawless "All I Ask of You" from *Phantom of the Opera*. The skillfully directed crescendos and decrescendos, combined with some gorgeous high tenor parts, produced goose-bumps in the audience.

Which was a fitting introduction to Jesse Kane's AIDS anthem, "Hand in Hand," the fantastic finale. All eight choruses packed the stage to fill the auditorium with a magnificent sound of strength and unity in the midst of these times of great loss and sorrow.

One can just imagine the effect when this piece will be performed by 10 times more singers at the Gala III. Now if someone with initiative and know-how could produce this professionally and cut a record, it would be the gay answer to "We Are the World" and would knock the socks off. "That's What Friends Are For."

Is anyone listening out there? ▼

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Gay, Lesbian, Bisexual Climbing Group Formed

On a wall of rock soaring skyward hundreds of feet are two figures perched precariously on a thin ledge. The two are tied to opposite ends of the same rope to ensure each other's safety. A strong bond, built on trust and interdependence emerges as they continue the ascent. A blur of physical exertion, delicate movement, fear and exhilaration fill them as they face the unique challenge of the vertical world. Finally the top is reached with a feeling of satisfaction and pride. A handshake. An embrace.

For years gay climbers have shared these powerful experiences, but seldom with other gay climbers. Until now.

During the last weekend in May gay, lesbian and bisexual climbers from Massachusetts, Rhode Island, Washington, D.C., Pennsylvania and Texas gathered at the Shawangunks, a major East Coast climbing area 1½ hours from New York City, to found Stonewall Climbers.

Many of the founding members had previously climbed together during the past year, sometimes driving hundreds of miles to explore new climbing areas. For dedicated climbers, distance is no object. Each classic climbing area has its own personality and characteristic features: cracks or overhanging ceilings, low-angle slabs or vertical walls. Climbers love to visit areas that differ from their local haunts.

According to John Yanson, the club's public-relations officer, "Our intent is to serve as an um-

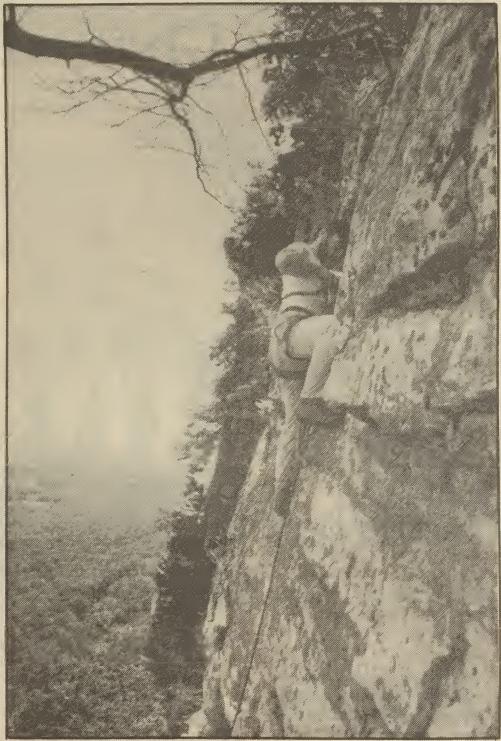
brella group to encourage climbing within the structure of local gay and lesbian outdoor organizations. Virtually every major U.S. and Canadian city (and many European and Australian cities) have such groups, which sponsor an array of outdoor activities—hiking, biking, skiing, white-water canoeing. For many of these activities it's easy to find enough interested people locally to run trips. But for climbing—particularly ice climbing—we have to look beyond our own back yards."

At the Shawangunks the founding members decided to expand the original conception to explicitly include bisexual climbers.

According to Mark Mueller, who originally conceived the idea of the club, "Bisexuals can feel like a double minority, neither completely accepted among straight friends, nor among gay people. By including bisexuals from the start, we hope to create a comfortable environment."

The membership went even farther to affirm that all people—including straight people—who accept the goals of the club are welcome to be members. (Many openly gay climbers climb regularly with straight partners.)

Climbing trips planned for the next six months range from Acadia National Park in northern Maine to Joshua Tree National Monument in Southern California. Despite a predominance of U.S. climbers at present, the club hopes to attract international members. Planned trips for this



Peter Daley of Boston, newly elected treasurer of Stonewall Climbers, checks his protection as he moves high above the trees of Shawagunks.

year include Quebec and the Canadian Rockies, with France and possibly Spain projected for the next year.

According to Carla-Krystin Andrade, president of Out and Out (the Toronto outings group) who was elected to the Stonewall Climbers executive committee in

absentia, "There are gay climbers everywhere—we just need to get the word out!"

For more information, write to Stonewall Climbers at P.O. Box 445, Boston, MA 02124, to get on the mailing list. ▼

SF Hiking Club Schedule

July 5, Wednesday, 7:30 p.m., general club meeting and social. Eureka Valley Recreation Center, on Collingwood near 18th Street, behind Cala Market. Jim Gordon will show slides of Alberta and British Columbia.

July 8, Sat. 9:45 a.m. San Francisco Zoo. Meeting place: Harvey Milk Plaza on the southwest corner of Market and Castro. Leader: Efren Roman. Phone: 333-1132, anytime. Great time to visit the zoo! Come see Koala World! Mingle with the wildlife. We will take Muni, so you will need a Fast Pass or \$1.70. In addition, zoo admission is \$5. Bring lunch or buy it there.

July 16, Sunday, 9:30 a.m. Alpine Lake, Lagunitas Creek and Oak Hill in Marin County. Meet under the big Safeway sign at Market and Dolores. Leader: Jim Gordon (431-3854, evenings). This hike, easy except for a 1.5-mile, 800-foot ascent, follows a six-mile loop through the scenic lake country northwest of Mt. Tamalpais. Total automobile travel distance is 50 miles round trip. The total cost per car is \$7, to be shared among the passengers. Bring lunch and canteen or bottle of water. Rain cancels.

July 30, Sunday, 9 a.m., Ramage Peak trail. Meet under the big Safeway sign at Market and Dolores. Cost per car, \$6.75, including bridge toll. A moderately strenuous eight-mile hike with some steep trail segments.

Bring lunch, water, sunscreen and comfortable shoes. Caution: Poison oak grows along trail. ▼

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Gays, Lesbians Encouraged To Participate in Peace Walk



In October 200 Americans and 200 Soviets will join for one month to walk from the Black Sea to the Caucasus Mountains, camping, eating, dancing, talking, and living together. It will be a unique opportunity to stay overnight in Soviet homes along the way, visit and talk freely without restrictions, to see the beautiful, semi-tropical Georgian countryside close up. Most of the Soviets we will meet have never met an American before.

This will be the third walk in the USSR sponsored by the International Peace Walk in Marin. The ages of last year's walkers ranged from 6 years old to 74, representing a variety of backgrounds and occupations. Among the walkers were a dozen or so openly gay men and lesbians.

The IPW is supportive of having a diverse cross-section of American participants—men

and women, young and old, minorities—and is very supportive and encouraging of gay and lesbian participation.

Though the purpose of the walk is the reversal of the arms race and to promote American-Soviet contact, many topics such as women's issues, global ecology, human rights, AIDS, and sexuality were discussed along the way. The gays and lesbians made contacts with their Soviet counterparts in the larger cities.

The walk begins Oct. 2 with a two-day orientation in Washington, D.C., flying to Moscow on Oct. 5, returning to Washington on Nov. 2. Cost is \$3,500. Anyone wishing to find out more about the Peace Walk this October can write or call IPW, 32 Rustic Way, San Rafael, CA 94901. 543-0792. Please mention the name of this newspaper. ▼

Heymont

(Continued from page 33)

and the audience knew that Ludlam knew that the audience knew what the joke was.

Unfortunately, Quinton (who, for many years as a great second banana to Ludlam's shenanigans) does not possess that same kind of charisma. And, if ever one needed proof that Quinton is not Ludlam, the Ridiculous Theatrical Company's production of *A Tale of Two Cities* offers it with cruel honesty. Where one could admire Ludlam's art and be in awe of his outrageousness, one always knew that Ludlam was a superb craftsman who could get himself out of any dramatic hole while breezing through a performance. When Quinton em-

barks on a 90-minute solo, one has the sense of watching a not-very-good actor who is working extremely hard (and sweating quite vigorously) while floundering onstage.

The sad lesson to be learned from this experience is that the genius factor is not easily transferred from one artist to another. And, despite the nobility of intentions, a man's attempt to pick up the torch—and continue a noble theatrical tradition from the place in history where his dead lover left off—has no guarantee of artistic success. The genius factor is precisely what sets certain intensely gifted people apart from the rest of the population. And, whether we like it or not, genius is not the kind of quality which can be passed on to those who hope to fill an aching artistic vacancy. □

Beach Blanket Celebrates 15th Anniversary

June 1989 marks the 15th anniversary of Steve Silver's musical revue, *Beach Blanket Babylon*, which opened for a four-week-only run at the Savoy Tivoli in June 1974. That was more than 3 million people and 5,000 performances ago. The current incarnation, *Beach Blanket Babylon Goes Around the World*, is 10th in the series of parodies, which started as an underground phenomenon and evolved into a San Francisco institution.

Successfully ensconced since 1975 in its historic 390-seat Club Fugazi, 678 Green St., the hilarious spoof has surpassed all previous longevity records to become the longest-running

legitimate musical revue in theater history.

A decade-and-a-half of performances have seen audience members from throughout the world, including numerous celebrities—both show business and political—as well as European royalty.

The current 10-member ensemble, under the musical direction of 15-year veteran Michael Ashton, includes Michael Cameron Benbrook as King Tut; Linda Bulgo as heroine Dorothy Gale; Deborah Del Mastro as Glenn Close; 10-year veteran Val Diamond as Queen Elizabeth; Peter Donalds as lead poodle and Bruce Springsteen; Trisha Gooch as Barbara Bush and Miss Kitty;

Thomas Halligan as Rocky/Rambo; Brent Holland as King Louis; Renee Lubin as Lena Horne and Oprah Winfrey; and Jd Michaels as Prince and Steve Wonder. Musical numbers are staged and choreographed by Steve Merritt, and the show is conceived, written, directed and produced by Steve Silver.

Performances are Wednesdays and Thursdays at 8 p.m.; Fridays and Saturdays at 8 p.m. and 10:30 p.m.; Sundays at 3 p.m. and 7:30 p.m. Persons under 21 years of age can attend Sunday matinees. I.D. is required. Tickets range from \$14 to \$23. For information or to charge by phone, please call 421-4222. □

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